ISSUE NUMBER EIGHTY FOUR · MAY NINETEEN NINETY · TWO DOLLARS

MAXIMUM ROCKNROLL IS A MONTHLY PUBLICATION. ALL WORK IS DONATED AND NO ONE RECEIVES ANY SALARY. ALL PROCEEDS ARE EITHER INVESTED IN TECHNOLOGICAL IMPROVEMENTS OR GO TO OTHER SIMILARLY NOT-FOR-PROFIT PROJECTS. ANYONE IS WELCOME TO REPRINT ANYTHING FROM MRR, BUT PLEASE LIST MRR AS SOURCE CREDIT.

# NEW MRR AD RATES

Beginning with this issue, we will have to up our ad rates a bit. We lowered them back in September of 1988, but must now return them to the same level they were in January of 1986. This is for several reasons.

Our printer has raised rates twice since we lowered ad costs and UPS has increased their rates. Also, we are trying to open a new record store/community center this year in San Francisco, as well as finance a slew of Pressure Drop Press book releases.

This ad rate increase, returning to what it was 4 years ago, will be slight....though we regret any further costs for indie labels, etc. Here's how the new rates will be:

1/6 page ad: going up from $20 to $25
1/3 page ad: going up from $40 to $50
1/2 page ad: going up from $60 to $75

*Please note: 1/2 page ads must be for 2 or more items*

## MRR IS LARGELY PUT TOGETHER BY YOU, THE READERS WE ENCOURAGE YOU TO CONTRIBUTE THE FOLLOWING:

NEWS:
we need timeless features, as well as first-hand stories you are aware of. Can be lengthy or short blurbs.

INTERVIEWS:
we need both full length and in depth interviews, as well as short intros to newer bands on the scene. Include photos, logos, etc.

ARTICLES:
we need informative and in depth features, as well as shorter jabs

RADIO STATIONS:
if you do punk shows, send in a short article on your show/station

LETTERS TO THE EDITOR:
try to keep your ideas concise

GRAPHICS:
we have 2 pages every issue and would like to showcase some emerging and radical talent

SCENE REPORTS:
include photos, addresses and phones, and social/political commentary

VENUES:
send in your listing by answering the 6 questions on the Book Your Own Tour page

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**924 GILMAN STREET, BERKELEY**

**TABLES $15, GENERAL ADMISSION $2**

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*MRR IS ALWAYS LOOKING FOR CONTRIBUTIONS (SCENES REPORTS, INTERVIEWS, NEWS FEATURES, ARTICLES, LETTERS), BUT.....*

OK, here's the lowdown on the scanner we have here at the MRR headquarters, a machine that will read your type-written submissions and input them into our Macintosh computer. This device makes it easier and quicker in getting your information into MRR, but just typing the pieces yourselves is not quite enough. To make things easier on the shitworkers:

DO:
1) Use a standard typeface.
2) Use a clean typewriter ribbon.
3) Don't make any "stray" marks on the paper.
4) If you can, try to follow the MRR style consistency guidelines (song & book titles in quotes, LP/EP titles & zines underlined, local band names in scene reports in all capitals).

DON'T:
1) DO NOT TYPE IN ALL CAPITALS !!!
2) Don't correct mistakes with a normal pen.
3) Don't use a typewriter that makes blotchy characters or fills in the letters with ink.
4) Don't send a xerox copy with weak or badly defined characters.
5) Don't use exotic typefaces or italics.
6) Don't underline sloppily by hand.

I know, it's rough, like high school or something, all these stupid rules, but just think of the poor shitworkers. Thanks!

If you have access to a Macintosh computer, then please submit your info on a disc, which we will return to you.

ANYONE THINKING OF SELLING THEIR OLD PUNK/HARDCORE RECORD COLLECTION IN ONE CLUMP, PLEASE GET IN TOUCH WITH MRR. WE ARE TRYING TO AMASS RECORDS FOR A RECORD STORE THIS YEAR.

## MAXIMUM ROCKNROLL RADIO

**CFMU** Hamilton, Ont 93.3FM Mon 11:59 PM
**CHRY** No. York, Ont 105.5FM Fri 1AM
**CKMS** Waterloo, Ont 94.5FM call station
**KFCF** Fresno, CA 88.1FM Tues 9PM
**KPFA** Berkeley, CA 94.1FM Tues 9PM
**KZUM** Lincoln, NE 89.3FM Thurs 11PM
**KZUU** Pullman, WA 90.7FM Tues 6PM
**WCSB** Cleveland, OH 89.3FM Weds 3PM
**WMHB** Waterville, ME 90.5FM Tues 8PM
**WOZQ** Northampton, MA 97.9FM Sun 3PM
**WUMF** Farmington, ME 100.5FM Mon 9PM
**WZRD** Chicago, IL 88.3FM Sun 3PM
**Radio ADO** Paris, France 88.2FM Weds 2PM
**Radio FMR** Rouen St Jqs, France 90.6FM Tues 9PM
**Radio 100** Berlin, Germany 103.4FM Fri midnight

**RADIO STATIONS:** MRR Radio shows are now available for stations only. Contact MRR Radio at the address on the next page.

**SUBSCRIPTIONS:**
U.S.: available from U.S. address below. Copies are $2.50 each/ 6 issues sub for $15.00.
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MEXICO: available from U.S. address at bottom of page. Copies are $2.50 each/ 6 issues sub for $15.00.
U.K.: available from MRR/ P.O. Box 59/ London N22/ England. Copies are £2.50 each/ 6 issue sub for £10.00. Write this address for European distribution too.
EUROPE: available from U.K. address above. Copies are $4.00 each/ 6 issue sub for $20.
AUSTRALIA, ASIA, AFRICA: available from U.S. address below. Copies are $5.50 each/ 6 issue sub for $33.00 (US dollars).
SOUTH AMERICA: available from U.S. address below. Copies are $4.50 each/ 6 issue sub for $27.00.

**BACK ISSUES AVAILABLE:**
Issues # 0, 23, 32, 35-38, 40, 42-64 are $1.50 each ppd in U.S., $2 Canada, $4 South America, $4.75 Asia & Australia (all from MRR/US). Same issues are £1.50 for U.K. and $2.50 for Europe (from MRR/UK). Issues 65-83 are at rates as stated above in subscription info.

**DEADLINES FOR NEXT ISSUE:**
Scene Reports: continuously, with photos!
Ad Reservations: backlog--write or call now!
Ad Copy In: 1st of month
Issue Out: 15th of month

**AD SIZES AND *NEW* RATES:**
1/6 page: (2 1/2" x 5" down) $25
1/3 page: (5" x 5", or 2 1/2" x 10" down) $50
1/2 page: (7 1/2" x 5" down) $75, and must be for 2 or more items.

**CLASSIFIEDS:** 40 words cost $2. No racist, sexist or fascist material. Send typed if possible. No more than 60 words/$3!!!!!!!!!

**COVER:** Photos by Corey Allen/Cringer 'pop' wraparound media orientation by Joz.

**SELL MRR AT GIGS:** We'll sell them to you at $1.50 each ppd, cash up front. Must order 5 or more of the same issue.

**READERS:** if your local record or magazine store isn't carrying MRR or runs out of them too quickly and doesn't reorder, please let us know the name of the place so we can tell our distributors.

**STORES:** If you have problems getting MRR from your distributors, try contacting Mordam Records at (415) 243-8230.

Please continue to send all records, tapes, letters, articles, photos, ads, etc., to:
**MAXIMUMROCKNROLL**
**P.O. BOX 288**
**BERKELEY CA 94701**
**(415)648-3561**

# TOP 15

For what it's worth, here's some of the Maximum Rock'n'Roll crew's current Top 15 lists. Please send us your records or tapes (2 copies of vinyl, if possible--one for review and one for airplay--no CDs). MRR/ P.O. Box 288/ Berkeley CA 94701.

### *MARTIN SPROUSE*
Deadbeat #2-zine
Profane Existence #3-zine
The Sense Of Nonsense #5-zine
Bullshit Monthly #23-zine
Raising Hell #21-zine
RUBELLA BALLET-At The End Of The Rainbow-LP
BIRDLAND-Sleep With Me-12"
LAST OPTION-Burning-LP
V/A-Blitz Hits-2LP
SAMIAM-LP/POISON IDEA-Discontent-45
REAGAN YOUTH-Vol 1-LP
DWARVES-Fuckhead-45
LES THUGS-flexi
V/A-Wedge-EP
KUD IDIJOTI-Bolivia RnR-LP

### *TIM YOHANNAN*
AMOEBA MEN-EP/BIRDLAND-Sleep With Me-12"
COFFIN BREAK-Freebird-45/DWARVES-She's Dead-45
KYOJINBYO-Fukkatsu-EP
LAST OPTION-Burning-LP
NECRACEDIA-EP
POISON IDEA-Discontent-45
REAGAN YOUTH-Vol 1-LP
SCHWARZEN SCHAFE-Wir Haben Noch Lange...-EP
SCEPTICAL CONFIDENCE-EP
SHAKING DOLLS-Teenagers Go Nuts-45
SICK THINGS-The Sounds Of Silence-LP
WHERE'S THE POPE-Sunday Afternoon BBQs-LP
V/A-Blitz Hits-2LP
V/A-Paranoia In Der Strassenbahn-LP
V/A-Teriyaki Asthma Vol 3-EP

### *CHRIS DODGE*
PLAID RETINA-Rejection-EP
OUTO/S.O.B.-split EP
Hippycore #7-zine
DWARVES-She's Dead-45
EXTREME NOISE TERROR/FILTHKICK-split EP
PROTES BENGT-In Bengt We Trust-EP
LAST OPTION-Burning-LP
WHERE'S THE POPE-LP
GOI-And The Time Is Now-EP
O.L.D.-TP
NAM LAND-TP
BULIMIA BANQUET-Party My Colon-LP
V/A-Pathological Compilation-LP
KRAKDOWN-EP
TAR-Hand/Flow Plow-45

### *LANCE HAHN*
Hippycore #7-zine
Deadbeat #2-zine
Profane Existence #3-zine
SAMIAM-LP
V/A-Blitz Hits-2LP
LAST OPTION-Burning-LP
Anarchy-zine
Recalcitrate-zine
REAGAN YOUTH-Vol 1-LP
RUBELLA BALLET-At The End Of The Rainbow-LP
SINK-Another Love Triangle-LP
Raising Hell #21-zine
V/A-Teriyaki Asthma Vol 3-EP
PLAID RETINA-Rejection-EP
X-TAL-Reason Is 6/7 Of Treason-LP

### *MIKE LA VELLA*
BIG CHIEF-Blowout Kit-45
FLUID-Tin Top Toy-45
TAR-Hand/Flow Plow-45
URGE OVERKILL-Ticket To L.A.-45
COWS-Effete...-LP
TAD-Salt Lick-mini LP
RAUNCH HANDS-Have A Swig-mini LP
FRIGHTWIG-Phone Sexy-mini LP
DRUNKS WITH GUNS-Drug Problem-EP
DADDY HATE BOX-You Tell Me Nothing-45
R'MBLE PUPPY-2EP
V/A-The Wedge-EP
V/A-Teriyaki Asthma Vol 3-EP
V/A-Blitz Hits-2LP
Punching Contest-zine

### *CHUCK SHERRILL*
KUD IDIJOTI-Bolivia R'n'R-LP
PHLEG CAMP-TP
WHERE'S THE POPE? - Sunday Afternoon...-LP
PLAID RETINA-Rejection-EP
LAST OPTION-Burning-LP
SICK THINGS-The Sounds of Silence-LP
BIRDLAND-Sleep With Me-12"
DWARVES-She's Dead/Fuckhead-7"
REAGAN YOUTH-Vol I-LP
SAMIAM-LP
TERVEET KADET-Unkind Demo-cassette
LES THUGS-Something's Gone Wrong Again-flexi
V/A-Blitz Hits-2LP
SNUFF-New-12"
CITIZEN FISH-TP

### *JON VON*
SOUND ASLEEP-Exhiliration Drive-45
IDENTITY-Some Kind Of Fun-EP
SCHWARTZEN SCHAFE-both EPs
V/A-Teriyaki Vol 3-EP
LA SECTA-Don't Follow That Way-45
URGE OVERKILL-Ticket To L.A.-45
SINK-Another Love Treiangle-LP
TWENTY SECOND SECT-Unexploded-LP
SHAKING DOLLS-Teenagers Go Nuts-45
MEGA CITY 4-There Goes My Happy Marriage-EP
V/A-Paranoia In Der Strassenbahn-LP
TAR-Hand-45
REAGAN YOUTH-Vol 1-LP
SAMIAM-Underground-12"
Harry-Porter-16 oz

### *WALTER GLASER*
V/A-Teriyaki Asthma Vol 3-EP
PLAID RETINA-Rejection-EP
BIG CHIEF-Blowout-45
Hippycore #7-zine
LAST OPTION-Burning-LP
Sold Out #9-zine
DWARVES-Fuckhead-45
NEUROSIS-The Word As Law-LP
REASON TO BELIEVE-When Reason Sleeps...-LP
V/A-If You Can See Through It...-EP
SAMIAM-LP
SAMIAM-Underground-12"
REAGAN YOUTH-Vol 1-LP
TUBE BAR-LP
L7-Shove-45

## SHITWORKERS

**ZINE**

Jim Allison
Murray Bowles
Donna Dresch
Karin Gembus
Katja Gussmann
Kent Jolly
Devon Morf
Mr Pagemaker 3.02
Chuck Sherrill
Martin Sprouse
John Yates
Jerry Booth
Chris Dodge
Lydia Ely
Walter Glaser
Lance Hahn
Mike La Vella
Ms NP9330
Karith Pickett
Steve Spinali
Cammie Toloui
Tim Yohannan

**RADIO**

Brian Edge
Paula Hirsch
Kenny Kaos
Jon Von
Mike Gill
Radley Hirsch
Alisa Schulman
Last Will

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Tin-Ear
Grandpa Piche
Stephen Perry
Nick Royles
Pablo
Heather
Dr Frank
Joel Wing
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Jerod Pore
Corey Allen
Mick Krash
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Lydia
Tim Harkey
Adam Johnston
David Hayes
Felix Von Havoc
Christy M
Torsten & Layse
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Lük Haas

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*PRESENT*

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★★★★★ "Soft Lights & Loud Guitars (Part Two)" (Released Emotions Records, 17 Acton, London W3 BPA, UK): A split LP from a pair of Winchester, UK: Anhrefn are Welsh, perhaps the more interesting, inasmuch as their lyrics are entirely in Welsh, a language which adapts to rock quite well. Last Rough Cause have a more anthemic, soaring quality, putting rock together relatively complex rhythms of harmonies into slick bites that are packed with emotion, all guitars and vocals. A good combination. (LP/MG)

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PHOTO OF BRIAN VERMIN LICENSED BY ROADKILL INC.

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# Letters

Dear MRR Staff and Readers,

Something new is going on here in Italy (and we hope it will not be ended by the time this is published in MRR): Students are squatting universities all over Italy to protest against a facist law that our "beloved" government wants to pass in order to sell public universities to private industries.

Maybe this doesn't make any sense to you, but before you stop reading this letter, I think you should pay attention to a couple of facts. First of all you should consider that Italian school system is totally different from yours (U.S.A), because almost all schools are owned by the state, which, according to the Italian constitution, must guarantee to every citizen his/her right to study. As a consequence, until this moment if you want to go to university you don't have to pay astronomic money, because the state helps you (but during recent years inscription taxes have raised a lot...).

The second important thing is that till now universities have ben financed by the state, so that the big corporations have been cut off from the economic decisions in universities (and we think that this is very important in order to guarantee a real freedom to study). Besides in Italian universities students can have a (very little) power about the decisions of the universities. In fact students' representants (elected by all students) must be consulted by the university council before making any decision and they can express their will through the vote. So that, even if the students representants are very few, so far they can express their ideas beside the council. But now the government wants to stop all this, promulgating the infamous "Legge Ruberti," according to which universities will be financed by the big corporations (see IBM, Olivetti, Fiat, and so on), and no more by the state. The worst thing is that students will lose every power about university decisions, because their representants will be no longer acknowledged by the law. On the contrary they will be replaced in taking so delicate decisions by representants of the industries who, of course, will compel universities to do what the corporations want (if they want money...).

And this is happening just a few months after Craxi (the Socialist Party leader) proposed a law against drugs, which prosecutes not only the drug dealers, but every drug addict. So if the pigs catch you with some pot on you, even just a little, you risk severe punishments (hey, is this Thailand or Italy???). Another assault to freedom.

But Italian students don't like these laws, because they understand that the government, helped by the media, while trying to focus everybody's attention on Eastern Europe and on "the horrible misfacts of communist regimes," wants to pass laws that will be horrible misfacts of "democratic regimes"!! As a consequence, towards the ending of December the first university was squatted in Sicily, and since that first day, squattings have spread all over Italy, in universities and high schools. This movement has been called by students "The Panther," with a black panther as its symbol. In this moment (now it's February's ending) the Panther is very big. In fact most universities and high schools have been squatted, and, as a form of solidarity with Italy, the protest arrived even in other European countries: so London Polytechnic was squatted as well as Universities and colleges in Paris (France), Athens (Greece), Berlin and other German cities.

Unfortunately here in Italy, even if the movement declared itself non-violent, the first incidents occurred, especially here in Pisa, where the students, helped by anarchists and punks from "C.S.A. Macchia Nera," held a manifestation against our Prime Minister Andreotti who was meeting here the German Prime Minister Kohl; so, while these "youngsters" were doing this peaceful sit-in in front of the politicians, policemen attacked them without any forewarning using all their arrogance and force, without any reason, and even if these manifestants didn't react, they went on beating them. This is what they call democracy!!!! Well, I think that's all. I hope this letter will be published to let people know that not only in Central America, or in the Eastern Block, the state allows no freedom; also in the so called democratic countries such as Italy claims to be, we don't have the right to protest, not even against laws trying to sell our freedom to the highest bidder. Anyway, our struggle will go on and I hope this letter will help someone to understand that it's possible to do something against things we don't like, not just complaining.

So stop moaning and act! And please let me know what you think. Write to: Riki/ C.P. 15/ 56030 Calcinaia (PI)/ Italy

To Mr. Yohannan and the MRR crew;

I notice your stipulation "No racist, sexist or fascist material" for your classifieds section. As noble as those aspirations are, all too often their intent is defeated by your magazine's stubborn support for contributing editors like Mykel Board.

I believe MRR considers itself some sort of punk rock bastion against racism, fascism and sexism, but your intent is defeated by giving racist sexist fascists like Mr. Board a forum to annoy us with his stupidity and offensiveness.

I also think Jennifer's columns are unnecessary, as are Mr. Ben Weasel's and usually Eugene Chadbourne's (although I thought his column in #82 was pretty good).

The excuse of providing equal time to dissenting opinions does just not cut it. Using that line of reasoning to its logical conclusion would mean you should consider including whole Ku Klux Klan pamphlets in your zine (just so the kids can make up their own mind). It would certainly mean dropping the qualifications for classified ads. The lines you are drawing are good, now try to be a little more consistent on your judgment calls.

MRR's intent is very good, but too often your "shitworkers" are dealing with just that; SHIT.

Why are you publishing letters from G.G. Allin? He's using you. He'll spend his whole life trying to fuck up the good things MRR seems to he striving for, and you guys continue to provide him and his like with a forum for their warped and dangerous ramblings.

There is a lot of bullshit in your magazine that take the wind out of the sails of your lofty idealism. The Epitaph ad with NOFX LP pic? Anarchy records ad w/ GG Allin video? Manufacture ad: "Yo, Choke on these!"? Peter Dematta ad for a GG Allin vid? Jerod Pore's "Akira" review? Underdog record's Friends of Betty ad? Not to mention the content of some of the records that you review. (Too often, truly offensive records are passed off as "funny-punk" or "joke-punk" when really nothing is funny or jokey about them at all.)

Why is it so hard for someone with obvious integrity to turn their backs on the likes of GG Allin, The Mentors, Poison Idea, The Cro-Mags, Butthole Surfers, The Rotters, Public Humiliation, The Pork Dukes, Chemical People, etc.? I guess it's that age-old western philosophical standard of Form Over Content.

The Nausea article was interesting, and brought up that tired old dilemma of "to sign or not to sign." If you are truly committed to singing about socio-political problems, and you want to contribute your voice to the chorus of change, then any forum that allows you to reach the most people is good. Obviously there are exceptions and limitations to this. But one should not be criticized out of turn for just being on a major label. Nausea should not criticize Tracy Chapman for those reasons, or infer she doesn't care. There is something pleasing and ironic about an artist USING the corporate infrastructure to in turn agitate for its destruction. Granted, there is a fine line between using the capitalist system and using the people, but I feel with care and integritv, it can (and should) be done. Nausea's and many anarchists' ill conceiveced notions regarding this issue are divisive and damaging. People are different and draw their ideological lines in different spaces and not evervone has a maturelv formed ideological standpoint (Nausea case in point ).

But an ally is an ally, and obvious revolutionaries like Nausea should not be burning any bridges. If not for their own sake, then because a lot of young, impressionable people read MRR, and they may adopt similarly divisive attitudes without really thinking about it.

Consider the fact that Public Enemy and Boogie Down Productions exercise a greater positive impact on certain sectors of society than Nausea ever will. (Which reminds me: Where are black people and black music in your zine? Hardcore is an inherently white form of anger through music; maybe you should consider covering the progressive forms of black anger through music i.e . rap and hip-hop.)

Despite all I've said, I think Nausea are to be respected for their integrity and the music scene would be a better place if more bands similarly committed.

MRR, the magazine is still 98% valuable; keep striving, keep saying what you say, just mean it.

Thank you for your time, I will continue to read .

Scott Beadle/ #101-859 Thurlow St/ Vancouver, BC V6E 1W1/ Canada

Dear MRR,

I found some of the opinions of your January 1990 guest columnist Jerod quite amusing, perhaps even laughable.While I agree with him on many points that this country is not quite the "land of milk and honey" that some people believe, I found some of his views were more than a little incorrect. For example, Jerod states that we have a shared ancestory with the Afrikaaners. South Africa is almost on the other side of the world from us, and N.Z. troops fought against the Afrikaaners in the Boer War of 1898-1901. Does the fact that the Afrikaaners are of Dutch descent and that some Dutch people came to live here last century among other European immigrants make us guilty of apartheid in South Africa? If Jerod thinks so then perhaps everyone could use his pretzel logic and say that every U.S. citizen has a shared ancestory with the Nazi Party supporters of the 1930s & 1940s because some of the people to arrive in the U.S. from Europe as immigrants last century were Germans.

Whilst our Labour Party regime is trying to sell NZ to the world as being a politically aware country as Jerod states, he is totally wrong in saying that for the past year or so we have been letting U.S. nukiller powered/armed ships into our ports. Perhaps Jerod needs glasses because since all nukes were banned here in 1984, no U.S. warships have been here. The last few that came before the 1984 ban were greeted by fleets of protest vessels and were treated to lovely paint jobs by bright red and yellow paint bombs thrown from the protest boats. (Perhaps this method should be used more overseas.) The U.S. regime have threatened us with not buying our exports in an effort to let their death ships back in our ports, to no avail. However, they have used threats like trade boycots to get us to submit in other fields. In the Waihopai Valley stands a spy sattelite base that cost millions of dollars to build. Despite our ex-Prime Monster (oops, Minister) David Lange saying that he would not let the base be built when he was in power, he was placed under U.S. pressure and work started on the base two years ago. David Lange resigned last year but the base is still there, spying away on communications satellites in the Sth Pacific for the U.S. military.There are three other bases here that are run by or for the U.S. military. One, at Tangimoana, began operation in 1984 before the Nuke Ban, and spys on shipping radio signals for the benefit of the CIA # U.S. military. Another, Harewood base in Christchurch was built in September 1960 as a supply base for U.S. scientific research in Antarctica, but now flys more stuff to Australia via Harewood than to Antarctica.The last base is an observatory that the U.S. Navy built in the late 1970s for making star charts. This observatory is also used by several

other nations for peaceful purposes but a few years ago it was revealed that some of the star charts the U.S. Navy collated are now being used to target their nuke missiles for FIRST STRIKE attacks. They can only be prosecuted under our anti-nuke laws after they have fired a missile using the star charts, but by then it's too fucking late. A French satellite beacon on one of our islands was recently removed when it was discovered that the French were intending to use it for targetting their nuke missiles. So why can't we get rid of the U$A's nuke targetters? Well I can only guess that it's more pressure in the form of trade boycots by the U$ regime that it's still here.

Yes Jerod is right that David Lange did fuck all about the Rainbow Warrior bombers but did you know that Ronald McReagan wouldn't even acknowledge that the bombers were terrorists? Our railroad system has been fucked up by incompetent polititians, but to say that we are are a nation of car drivers who are likely to run down or punch out people on bicycles is ridiculous.

If everyone were to follow Jerod's advice and boycott products from a country because of their govts. actions (even if Jerod gets them 100% wrong sometimes), no one would buy anything cos all govts. lie and oppress, and it is most likely through U$ govt. threatened boycotts of our products that we got some of these U$ military-aiding bases. Thanx,
Ross Gardiner/ PO Box 78-104/ Grey Lynn, Auckland, New Zealand

PS. I intend to travel through Europe for about a year, starting in England around September, staying there for a few months before making my way through France, Germany, Sweden, Italy and Spain, depending on how my money holds out. My views follow the (labels time) anarcho-punkvege line and I would like to hear from people/ groups/ organisations with similar views, especially if people can offer accommodation. Sorry I can't be too specific about places I wish to visit but I intend to travel about without too much preplanning.

MRR Readers,

Before I get to the main point of my letter, I want to give anyone who doesn't give a fuck about growing and learning a chance to skip over this because it isn't going to be about what band isn't straight anymore, or what year punk rock started. This letter is about recognizing traits in ourselves that are fucked up, rising above them, and then changing them. Anyone who cares enough to think about this, PLEASE read on.

The other day, a young man who frequents the restaurant where I work (his name is Neil), asked me, "So Rob, what's all this sexism shit you're always talking about?" I explained what sexism is, how in the most basic sense, sexism is a lot like racists feel that blacks are stupid, violent, dirty, etc., and sexist men (sexism goes both ways) have the attitude that women are weak, dainty, shallow, irrational and the only real worth they have is one thing, their vaginas. I know sexism is SO MUCH DEEPER than that, but I was trying to explain it in the simplest terms!

He (Neil) then asked me about women who see a man and think how much they want his "tube" inside them. "Is that sexist?" he asked. I explained that viewing someone as only an object to fuck and then trash is really a drag and in my eyes is wrong. (I don't feel that being physically attracted to someone is bad though.) Whether it is sexist is beside the point, it does not make up for the fact that women in this society are still viewed as walking vaginas whose value is judged by physical appearance & sexual function first and foremost!

After Neil left, I got to thinking how the fuck could someone not know what sexism is? Not to say that racial prejudice isn't a big problem that we still need to conquer, but when you say the word racism, or when you see racism in practice, usually you can immediately identify with what it is. But like I said, how could someone not know what sexism is, it's definitely as important of a problem as racism, but very few people, or bands in the hardcore scene are talking about it! You know what the reason is? It's because sexism isn't viewed as something that is that bad, I don't think it's really thought about at all, I don't think that most people even know what the fuck it is! It's totally acceptable male behavior to 'cat call' as a woman walks by, it's totally acceptable and encouraged to view women as sex commodities, or 'defenseless little girls,' it's acceptable and often heard, "Did ya score ta-night, son?" Hey, after all, it's all part of being a man right? WRONG!!! It's not acceptable, it is despicable.

Whether you believe it or not, 'little' so-called innocent remarks may be little, but are a part of a very big problem. Those 'innocent' suggestions are part of the reason we have rape — because those suggestions are rooted in the conditioning that we have all received, the subtle, (sometimes not so subtle) conditioning that perpetuates the belief that men are superior, the belief that men have the right to take a woman (or anything else) against her will and rape her because he can physically overpower her. Our 'little' fucking remarks DO stand for something. They can either help to liberate or they can keep ignorance alive!

The main point of this letter is this: MEN, be fucking responsible for your actions and put your macho, muscle flexing aside! Realize that everything, everything you do has an affect on someone or something else, don't believe the lie that it's just harmless fun. One out of every 3 women will be raped, that's not harmless! Until we start to recognize the bullshit we ALL give out on a daily basis, and until we stop viewing women, the earth, or any other vital life form as just tools for our enjoyment & use, rape, abuse, torture, etc. will never be stopped!

WOMEN, liberate yourselves and stop being, "I'm a defenseless, little, girl", girly, girlfriend wimps! Take a look at the pressures being placed on you and look at the role your buying in to. Don't try to fit in with male-dominated society, go against it! This can be accomplished in many ways like not conforming to beauty standards, don't try to look the way Cosmopolitan and the media says you should look, stop shaving, rebel, do anything! Because until YOU stand up and say, "Wait a minute, I am not going to buy into THEIR image of what beauty is or what a woman should look like, or smell like, or what a woman should be like," nothing will change! Let men and other women who choose not to fight back against this society's pressures know that you are a force to be reckoned with, you're a free-thinking, beautiful, individual woman who will not be manipulated! FIGHT BACK, ABOLISH SEXISM!!!
Rob/ 42284 Park Side Circle #101 B-13/ Sterling Heights, MI 48078

P.S. There is so much we can all learn from each other, please write.

MRR:

This is concerning Tony Victory's (great name, buddy) complaint about Screeching Weasel's last show at McGregor's. I didn't hear him make any derogatory comments to you or SE until you started throwing ice at him. Wouldn't you be pissed if some asshole was throwing ice at you just because you were wearing a shirt he didn't like? Well, I would, and I think that Ben had every right to jump off the stage and start beating you up. But I guess that it didn't look too fair to your friends who joined in the fight. After your friends started helping you out, the other members of the band jumped in. After you and some of your friends were kicked out, Ben started saying stuff about you and that's it. And by the way, the promoter is not racist, I was right next to a black guy, and now, I think that he has a good reason for not letting SE bands play there now. When my friends and I left the show, there were more than 5 people waiting for Ben to come out, and if there were just 5 people out there, I think that if Ben confronted you inside, he would have confronted the five of you outside. You picked the fight, and you and your friends got what you deserved.
Josh/ La Grange, IL

Jennifer Blowdryer,

This letter pertains to your Feb '90 article in MRR. It was great. It's good to see someone still has integrity somewhere. I mean, all you really did was tell it like it was. You didn't bitch, you didn't complain, you just talked like we'd been sitting around for a while.

I find that too many people now complain about the scene and where it's going. Or they become so positive it becomes oppressive. They talk about how it has fragmented or how there's no unity or this and that. I like what you wrote. It's just too bad that I'll never get a chance to see you do a spoken word show. You don't think you could find it in your heart to drop into Ottawa when you do a show in Toronto or Montreal. It'd be real cool.

I'm not straight edge. Not really punk anymore. I guess you could say I'm like a little gnome. That best describes me. Yah, a little gnome. I wrote a series of poems about being the clown in the "alternative" circus, but gnomish better describes me.

Keep up the integrity... don't "straight edge" your way into heaven if you're in town look up a guy named Sean Scallen at CKCU. He does a HC show and sets up concerts. D. Jay/ 302 Wilbrad Apt 7/ Ottawa Ont/ KIN 6MI

Dear MRR and all sexually active persons,

Ya guys seem to have missed all the controversy up here in Washington lately. Before I forget, those of you who read the Milkbone interview in issue #82 have some idea of how bad it is up here in the emerald city... Thanks to some over-zealous local politicians the under-age scene is almost non-existent. There's maybe two or three under-age shows a MONTH! Not good for a city Seattle's size. Where do all the local police think these frustrated fans are gonna go? To the bike-a-thon? To a school dance? To glee club practice? Maybe someday they'll wake up and realize that not all of the kids are gonna grow up to be quarterbacks and cheerleaders who go to Tiffany and Madonna concerts to let loose.

Anyway, on to a more important topic. Teen sex. Did ya know that last month that state of Washington tried to pass a bill that would have made sex between two consenting people under the age of 18 illegal and punishable as a misdemeanor? I'm not making this up!!! The bill would have made "sexual contact" between two underage people punishable by up to one year in prison and a $5,000 fine. THIS IS NOT A JOKE!!! They actually tried to BAN SEX!!! The state law defines "sexual contact" as "any touching of the sexual or other intimate parts of a person done for the purpose of gratifying the sexual desires of EITHER party." This would apply to oral sex, heavy petting, deep kissing, and for that matter, massages. How a bill like this made it to a vote was the question of more than one local high school student.

But the big question was how do ya catch someone? Can a cop come up to a parked car at the point and ask to see the couples I.D.?! What about the girl who decides to have an abortion? Who would risk jail just to go to the doctor about the strange rash? What about the girl who has her baby? Does she run the risk of being arrested in her hospital bed? All this bill would have succeeded in doing was turning sex into prostitution. Sex is so natural, who has the right to say that all people under 18 can't have sex? How many of you would have waited till you were 18 just because of a stupid law? Now you know what every teenager in Washington said. This whole teen sex law was put into a one sentence section of SB 6273. The main supporter of this bill, Sen. Jim West (R), said that it would provide "the excuse they can use if they don't want to do it." Get real! Coming from the teen girl's point of view, I can tell ya, if I don't wanna do it the last excuse I would use is a law like this! Now comes the alarming part, the rest of the four

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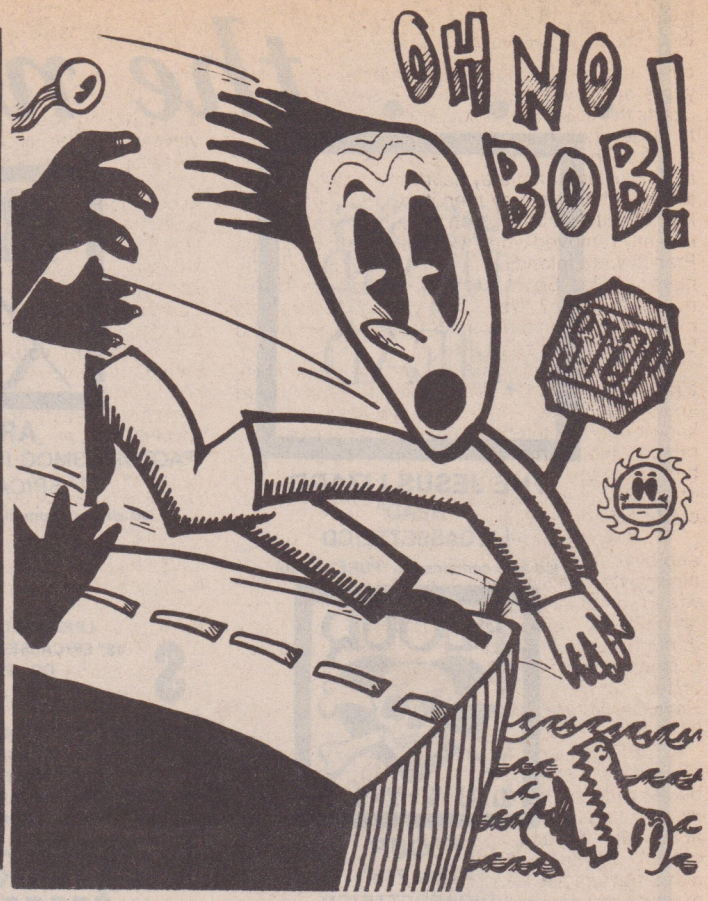

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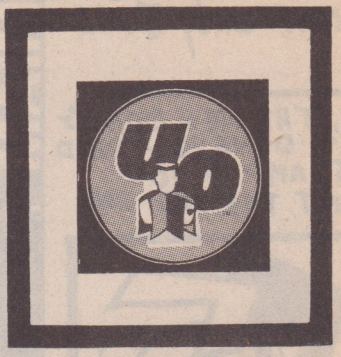


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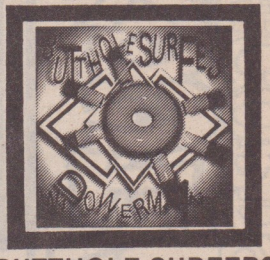


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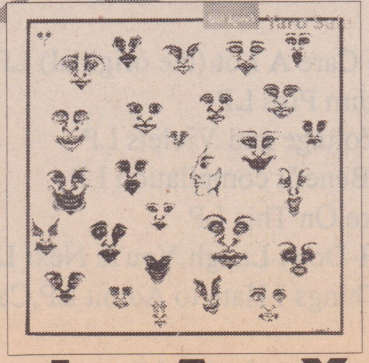

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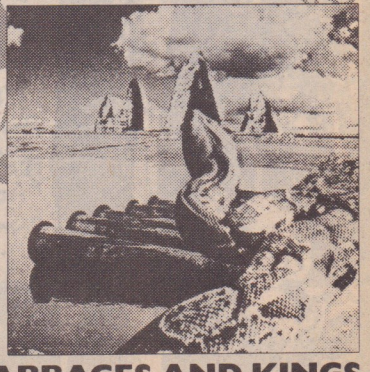

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**P L A Y 'E M L O U D**

page bill were 1) to lift state supervision of the mandatory state AIDS education curriculum, leaving it up to the individual districs to decide. And 2) to require schools to stress premarital chastity. As for point 1 you can probably see how devastating this would have been, especially in the rural areas of Washington. As for point 2, get real!!! Do you really think that anyone would listen to this and then apply it in the real world????!

Maybe if I went to a Catholic boarding school or something, then I would expect this. But not from a growing and forward-thinking state public school system. If this bill had been passed it would have had the same effect as some recently toppled nations tried to impose upon their people. I'm not calling for an orgy at the capitol building, but it just scares me to think that this bill might have passed. The senators say their goal was to stop the spread of AIDS in youth. Great planning, get rid of education, ban sex and punish people who disobey. I'm surprised no one mentioned mandatory castration as a solution... I just hope they don't try this again till I turn 18, or else I'm moving to Idaho... Comments, questions, and other types of stupidity in written form will be cheerfully read, scanned or burned.
Lucy Peterson/ 10206 161st Pl NE/ Redmond, WA 98052

Dear Maximum Rocknroll,

This letter is in response to Heather S. letter in issue #82. First of all where are your fucking brains?I have been SE for a while and does it really matter what kind of label it is! I am starting my own label called Brickwall Records and you wouldn't believe the expenses. I'm not complaining but you have to realize something: it takes a little more work than just sending it out and getting it pressed. The mail, the work and the time are just some of the things one has to contend with. I'm doing this because I want to, not to make money! A very good friend of mine from Victory Records has helped me and I see the expenses he goes through.

On another note I really don't give a fuck if your 7" is only going to be $3 ppd! If that's what they are going to charge fine. Maybe you do things a little bit differently than others but I know what my costs are and that is that. If you don't want to buy it, don't! Obviously others feel the same way I do because records are being sold through the mail at these so called "high prices." All of the money I so-called make profit I will use to put out other things on my label. You have to take the good with the bad.

For all of you that are interested Brickwall Records #1 release PROJECT THOUGHT 7" called Common Cause will be available soon for $3.75 ppd. I definitely would not to like to charge these prices — I have to. Why don't you try and start your own fucking record label and do it on your own, then you'll realize that you're just stupid. Write me for more information on the Project Thought 7" and my zine named Positive Reasoning. Thanks
Colin Duckmanton c/o Brickwall Records/ 3109 Shelley Ct. / Woodridge, Il 60517

Hey MRR,

I'm reading your latest issue (#82), good stuff as usual, and decided this would be a good time to write.

While reading this letter page, I came across some letter from a very disgruntled Tony Victory. In Tony's letter he tells of how at a Screeching Weasel show, their last in fact, he was assaulted by the lead singer, Ben Weasel, and his girlfriend was punched by the Weasel's drummer. Personally, I know neither Tony or any member of the Screeching Weasels, so therefore I can't pass blame on either party. All I want to know is why all this shit happened.

Before I continue, I must admit that I too am straight edge; but I can't agree with Tony's gripe. In reading both sides of the arguement, I'd have to side with Weasel. Yea, wearing a "Fuck Straight-edge" T-shirt is in bad taste and with his comments he was trying to provoke any SEers in the club, but so what! Can't anyone, in this day of supposed open-minded tolerance of others, take a joke?

Tony's entire letter was a tirade of "be straight or I'll kill ya!" statements, not very open minded! This is very reminiscent of good ole Choke (cock that he is) and "Slapcrap" in mentality. Since when is being militant a requirement of SE. This doesn't mean that I'm some peace-punk that's out for peaceful change, it just means that why do people have to always talk with their fists when it isn't necessary. If people want to be militant then shave your head and salute a swastika, then people will have a reason to start a fight. Apparently Tony's copy of Out Of Step is a rare copy indeed, it would have to say "I don't smoke...I don't drink...I don't fuck...At least I can fuckin' preach!..."

Before I get down off my soap box and stop preachin' I'd just like to say that I thought that SE was considered a "positive" force of change, not a group of fascist shitheads. If it's the latter then something got fucked in the process.
Thanx for your time & trouble
Gunther/ Westwood, MA - SE

Lawrence Livermore,

Give me a break! Although your last column in MRR issue 82 was unusually witty (I laughed almost as much as I do when Mykel Board writes a bad column), I can't believe you're naïve enough to think that our hopes and dreams are enough to pull us (thinking people) out of the cesspool that has been U.S. politics for the last ten years. Yeah, perhaps if I write a song, about five worthwile poeple will hear it and reflect on the message it carries. That'll change the world! Larry (if I may call you that), the hopes and dreams of every punk in California and a quarter will buy me a paper to read tonight. If everyone functioned at the intellectual level of a third grader, perhaps these hopes and dreams would change the world. Unfortunately, those big bad boys in charge wouldn't find it too economically feasible to try.

As I said before, kudos to a fairly good column. But please spare us regular readers the slap-happy mumbo-jumbo just so you can have a good sounding conclusion to use.
Sincerely, Rachel Tension/ PO Box 30205/ Indianapolis, IN 46230

Dear Lawrence,

I just wanted to concur with what Todd Tuth said in his letter in issue #82. I was stunned upon reading your column in issue #80; you seem to have hit upon a basic source of unhappiness in most people's lives: fear of failure. Only recently have I been able to recognize this fear as it relates to my career motives and my inter-personal relationships. Understanding a problem, of course, is only half the battle.

Solutions are harder to come by. There are those who would say it only takes a change in attitude: believing in yourself and what you can do. And they are right! But this change is not always simple, even if you are lucky enough to have your goals/decisions clearly defined. Todd said "...I have some kind of calling, some purpose to this life, I just don't know what it is." He seems to be ahead of myself and some other people I know.

There is one thing I did want to touch on that you did not mention, however, and that is "who is to blame?" I was involved in a relationship that came to an abrupt end, through nobody's fault. Yet I was unable to reconcile with that way of thinking, and found myself blaming her or blaming my own inadequacies, with no middle ground. I tried not to feel that way, but I wound up losing her as a friend as well.

To blame others for your failure is to be angry. To blame yourself is to despair. The funny thing is, in order to change, you almost have to blame yourself. Then you gather up your courage and risk greater despair by doing what you feel you should. And you're right: you have to try. We owe it to ourselves to try to find happiness.

Unless of course you're Jah Huff Gas. Gosh, Gas, if the punk scene gets anymore devisive, the only good punk will be a theoretical punk. I'd rather listen to Donovan any day, and I'm only old enough to be your brother.
Tony R. Boies/ 983 Oakmont/ Front Royal, VA 22630

Folks,

In the most recent issue of MRR, everyone from Timmy Y. on down seems content to slag the movie "Born On The Fourth of July." It's written off as being shallow, politically naïve, and nothing more than something people go to and come out feeling politically aware while still remaining blissfully ignorant about real problems in the world. Tom Cruise is called "hypocritical" for portraying an anti-war Viet Nam vet after his success in the movie "Top Gun."

Second things first: I don't feel you can call Cruise a hypocrite because he's just an actor. Lots of actors (and actresses) play cops in one movie and criminals in another. I doubt very much that Cruise bought into either the pro-war attitude of "Top Gun" or the anti-war slant of "Born." The whole point of acting is to be someone else and not yourself (which is one reason why I don't like it). Also, I know I used a cops and criminals analogy and that 95% of MRR readership thinks cops are bad and criminals are good and as a result will think I am some culturally brainwashed suburbanite and that's why I'm defending a big name Hollywood movie. Not true — I thought "Born" was a better than decent movie.

I admit to not knowing a lot about Viet Nam in general or the whole hippie/protestor movement. However, the movie didn't appeal to me as a political thing — it did indeed show stereotypes of Republican Convention attendees as well as anti-war, people. It did appeal to me as a personal story. As I watched, I say Kovic (Cruise) grow up during the late '50s early '60s, a big difference from growing up in the '80s with the practiced cynicism of the punk rock underground to help one along. He (Kovic) was not as enlightened or as questioning as we would hope people would be nowadays. He believed what he was told because it was all he was told and as a result, was easily convinced that going off to war was the right thing to do. Once again, I may be mistaken, but I believe that this is an accurate portrayal of spending one's childhood/adolescence in that environment. About Kovic still being "Mr. Clean" after two tours in Viet Nam, I agree, that's stretching it. After he's injured, we see the reality of veterans hospital care of the day — rich man's war doesn't care about casualities sustained among its warriors. Later in the movie, Kovic comes home drunk, evidently a common occurence. He begins to ramble as to how the war destroyed his life and his mother yells, "I didn't make you go!" Kovic cries back, "You did to! You did to!" — she made him go with her God-and-country-rally-round-the-flag that he only sees just then tat he has been fed for the first 20 years of his life. To me, the movie seemed to have a message of opeing your eyes more than any politics it tried to preach. As for his anti-war stance to been easy way for hm to deal with himself. I'm only 17, but plan on majoring in psychology next year in college and feel that I have a little understanding of the subject, and I didn't see it that way.

Summing up: no, it's not the political movement that some may try to make it our to be, but "Born" isn't a waste of money (any more than paying $6.50 to see about anything is a waste of money; go during the day for half price or sneak in is my advice). It's watchable if you want to see a well-acted personal story about problems a guy had. I thought it was decent. It may be more enjoyable if you approach it withough preconceived notions that anything produced by Hollywood must automatically suck. If we don't want to be judged based on where we're from or what we look like, we shouldn't do it to others. Anyone who wants to respond and call me a brain dead establishment tool, feel free to write to the address below. Thanks for listening.
Jeff/ 605 South St./ Holbrook, MA 02343

# Letters

P.S. If for every action there's an equal and opposite reaction, I think this explains both Sean from Vegan Reich and GG Allin. They're both assholes, just from opposite ends of the spectrum.

Dear Tim Lamb:

Saw your letter in MRR #82 — sorry to hear Caroline has ripped you off. I've been dealing with them (buying titles for my store) for a couple of years now, and had the impression they did better than that. I've tried to get them to carry a couple of titles I've released on Imaginary Records, but all they'll tell me is that they're cutting back on the number of labels they carry, and won't pick mine up until they get some demand for my titles (big incentive to do a lot of promotion on a title, isn't it?). Given your experience, I won't worry too much if they don't want it.

Actually, what I've discovered about the largest independent distributors (and major one-stop distributors, also) is that they will pay you if YOU have something else they want, but until then you might as well forget it. I highly disrecommend Important Records Distribution for this exact reason — they handled one of my releases about four years ago, selling a few copies during the three month consignment. At the end of that time, they promptly returned the unsold tapes, but have yet to bother with the payment of some forty or fifty dollars for the few they sold (or lost). Needless to say, I do not buy from them for my store, and don't generally stock titles on their labels. Roughly, they've lost about $10,000 in sales because of their failure to pay. Unfortunately, that doesn't seem to be hurting them at all, since it seems there's an unending supply of new labels to be taken, standing in line practically begging to be taken!

I firmly believe that the only way to go is through the smaller independent distributors, but too many of them disappear every year to risk much exposure to them from the typical underfinanced small label. Even SST gets hung up from inadequate cash flow on a regular basis (it takes months sometimes to get their new releases in stock, even buying direct from them as I do). I've tried establishing my own distribution system, but haven't had the cash to adequately advertise it to attract labels and retail accounts. I have about 15 labels in my catalog, but despite my best intentions even I haven't been able to make timely payments on the few sales I've generated (once I get my bank loan paid off, I hope to do better, but that's four years away! Doubling business at the store would help, and I hope to do that this year.). At least I fully intend to make full payments as soon as possible, and I'm not living it up on the retained proceeds in the meantime.

Well, good luck on the search for effective distribution and prompt payment. If you have any luck, spread the word through MRR, Option and the other independent zines.

And if you're interested in a little exposure through the Imaginary Distribution catalog, let me know. I'll send a copy of my distribution agreement to you (the only distributor I know of to sign a contract with distributed labels!), and maybe we can do business.

Anyone else reading this, please feel free to contact me at 332 N. Dean Road, Auburn, AL 36830 for a catalog or a distribution contract. Support Blacklist Mailorder, also — it seems to be the only game in town at the moment that deals honestly with everyone.
Lloyd Townsend/ Imaginery Entertainment

MRR and readers,

I've just took myself for a browse through your letter section in issue #82 and there was a letter of particular interest I felt deserved to be commented upon further. The letter was from Tim Lamb/Soma records detailing how he has been ripped off by his distributors, namely Kaleidoscope and Caroline. Running a record label and having some experience in this field I would like to comment further.

First, I know of others who have been ripped of by Kaleidoscope, namely the Minneapolis band MISERY for one, who are owed payment for 50 copies of a 7" they had distributed through them. Due to their immense popularity, I'm sure the MISERY 7"es, as well as Soma Records's TRUSTY EP's, were sold to shops with the Kaleidoscope profiting handsomely. As for Caroline Records, we ourselves have run into a brick wall in our attempts to recover money from our own release, SOFA HEAD's debut LP. We know for fact they sold most of the 200 LPs, yet we have received not a single cent and the account is several months overdue.

I know for a fact that this is not uncommon. We have had the same problem with a number of other distributors ourselves, as well as hearing countless other horror stories by others who have been ripped off. It seems to be common practice for distributors to only pay labels back debts when the label has a new release. Of course for many labels it is not possible to do further releases without first being paid by distributors. In many well-documented cases this has resulted with the failure of many labels. Distributors also get an added advantage when it comes to dealing with small independent labels as the people who do them are generally too inexperienced or are too poor to take legal action.

Some advice I would give to anyone starting a new label is to by-pass distributors altogether and try to sell your product through the alternative, D.I.Y. network. There are countless numbers of small distributors all over the world who are reliable and won't rip you off, as well as Blacklist who are always reliable and honest. The problem it may seem is not being able to find these distributors, but they are out there if you look hard. Right now, the vast majority of Profane Existence releases are distributed in this way and the percentage of rip-offs is way smaller than losing $400-1,000 at a time to larger distributors.

If you feel you must go through larger distributors, ask around as to which are to be avoided and find out who other labels have had good luck with. If you make a deal with a distributor, especially, if it is your first time doing business with them, it's probably a good idea to get the agreement in writing, signed by a company representative. Also keep careful documentation of the order and be sure to keep copies of your invoice as well as any shipping receipts. It is not too uncommon, I understand, for distributors to pull the infamous "prove that you sent it" routine.

If you feel you have been ripped off by a distributor, legal action may be necessary. Before you go through this trouble, it may be wise to go out of your way to warn the distributor of your intended actions. We have found that under just such a warning most companies will cower and reluctantly pay up. If after repeated warning, both on the telephone and by letters, real legal action may need to be taken. There are numerous agencies that specialize in debt collection and operate on a strict percentage basis of the money recovered. If you are lucky enough to know a lawyer who will help out for free or little charge, get them to help. Hiring a lawyer outright would probably not be worth the expense and is usually out of the financial picture for most of us.

It is also vitally important that people who have been ripped off pass on their stories to publications such as MRR. Not only does this aid in sorting out who are rip-off merchants, but this helps document complaints against a particular company for ease in recovery of stolen funds by others. Also, as Tim L. stated in his letter to boycott Caroline Records, well that gets my thumbs up.

I hope other people find some of these points helpful as I know what it's like to be ripped off and feel powerless to do anything about it. If anybody has anything to add, I'd be open to suggestions and I'm sure all MRR readers will benefit from more light being shed into this not-so-reliable industry. With honesty and love,
Dan/ Profane Existence/ PO Box 8722 / Minneapolis, MN 55408

P.S. While I'm writing I want to warn against purchasing our releases in shops for more than the marked price. All of our releases have the price clearly marked on the cover. If it is covered up, chances are you are being ripped off. Of course, we have no control of what shops decide to price something as but don't you think $4 is a bit much to pay for a DOOM EP?

P.P.S. I'd like to thank all the distributors who haven't been a pain to deal with. Let me add that we've yet to be ripped of by any D.I.Y. distributors!

Dear MR&R readers,

My name is Jennifer and I live way up in ice cold Canada. Sure, you know it, it's that big lump of land above the U.S. Anyway... on to my topic. Since us Canadians have nothing better to do but drink beer, be cold and listen to music, I'm interested in putting out a tape.

I want to gear my tape towards runaways. Any bands who have material about running away from home (or anything else for that matter), or what can happen to you if you're not prepared, are more than welcome to participate in my project. I need only a taping of your song (the clearer the better), the lyrics and a brief background of your band. If you prefer to send an 8 x 10 sheet with your own art work and lyrics that's ok, too. I would be more than happy to return the tape, if you wish it returned.

I intend to sell copies for approx. $5 through an ad in MR&R, because hopefully the whole world will want a copy of the greatest tape and mag to be put out so far this century!!!!
If you're interested you can drop me a line first.
Jennifer/ 3426 Southgate Rd./ Ottawa, Ontario/ Canada K1V 9P9
P.S. Please hurry... it's awfully cold up here!!

Hey ho MRR,

Thought I'd write in, respond to some mail I read in yer last issue (#82) and thank you for doin' your part in this whole big messy world.

First off, I read the letter sent in by Mr. Kaleck and laughed. Why? Because thru Noiseville, also being a small label, I've experienced the same thing. From my first workings with Bill Wilson and Blackout! Records on the Where The Wild Are compilation, we both learned hard and fast that distributors have the potential to suck... a lot! We were pretty lucky, as we both had other stuff coming out that the distributors wanted, so that basically put some incentive for them to pay up. So they had a choice, either pay up, or lose out on other stuff. But if you don't have that "ace" up your sleeve, they will take you as a fly by night, not give you the respect due for puttin' up with such an ordeal, and not pay you. And when the first release is out, you need that return just to survive! I know I'm not made of money and my first releases put me way in debt (a hole I am still in) so that mula is crucial. All I can say is, keep at it. Keep calling. Keep writing. If you're unsuccessful talking to one person at a given company, find someone else there to talk to and tell them your problems (and be sure to tell them who started giving you those problems) and don't be fooled by the ole, "he or she is out to lunch... leave your number," after you say who you are to the receptionist. If they keep puttin' you off, next time you call say you're Steve Albini or Tesco Vee or something (it works!).

But don't get the wrong idea. Distributors aren't these evil capitalist mongers who all suck and all should be dead. If it wasn't for a distributor, chances are you wouldn't be reading this. These fun records and zines don't just pop up out of nowhere at your favorite shop. These distributors are very important and they know it. They're in the business to make money to do such things as pay employees, taxes, overhead, and unfortunately so, whatever is left goes to the indies who they owe money to. Survival of the fittest. It sucks, but it's life. I've been pretty damn lucky with distributors, but when you don't get your money when you're supposed to, or when ya do finally get a check, and the

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# GM DEVASTATES FLINT'S BLACK COMMUNITY

BY Manning Marable

The changes in the auto industry have had a disproportionately negative impact on the Black community of Flint, Michigan.

. . . . . The social and economic devastation in Flint was largely created by the flight of General Motors (GM) from the town. The crisis there provides important lessons to working people.

Flint is rich in labor history. In 1937 during the Great Depression, thousands of Black and white workers organized a massive sit-down strike against GM. The factories were occupied for 44 days, and hundreds of thugs were hired by management to destroy worker solidarity. Four thousand National Guardsmen, equipped with machine guns, bayonets and tear gas, were ordered to crush the strike. At the last minute, negotiators reached a compromise settlement greatly beneficial to the workers.

What has happened since this landmark sit-down strike? The people of Flint were told that they could trust the good intentions of General Motors, that GM and the auto industry in general was committed to protecting the interests of working people. But in the 1970s, GM began taking the profits produced by working people and exporting them in the form of new plants outside of the U.S. By the middle of the 1980s, nearly a third of the parts in the typical GM car were produced outside the U.S. The same trends also occurred in other industries. The big auto companies claimed they were hemorrhaging millions of dollars a day, and that working people had to make economic concessions in order to keep their jobs.

The Flint city government made major concessions. Between 1976 and 1986, the City Council gave GM a 50% cut in taxes on $1.3 billion worth of property. GM promised it would use the tax abatement to make new jobs, and to save existing jobs. Instead, the company eliminated 18,000 jobs.

Despite workers' concessions, the economic destruction continued. Thousands continued to be laid off. In December 1986, GM closed the Flint Chevy V-6 engine plant. In May 1987, it closed the Flint truck and bus line. Nationally, about a quarter million GM workers lost their jobs in the 1970s through the mid-1980s. In the 1980s, more than 30,000 people left Flint.

According to one study by Samuel D.K. James, in 1985 about 40% of the white workers who had lost their jobs between 1979 and 1984 had not found replacement employment; during the same period, the figure for displaced Black workers was 60%. In a short 3-year period, from 1977 to 1980, there was a decline of almost 50,000 Black autoworkers at Ford, Chrysler and GM, who were largely replaced by technological changes in the work process.

Blacks comprise only about 11% of the U.S. workforce, but they still account for 17% of the labor force for GM, Chrysler and Ford. Black autoworkers earned over $3 billion in wages last year. However, between 1979 and 1984, manufacturing employment for all U.S. industries declined by 18%, while manufacturing jobs held by Blacks declined 27%.

In the states where automobile production is dominant; the Great Lakes region, Black manufacturing employment fell 36%. Significantly, many of the new Japanese auto factories are being located in areas where there are significantly lower populations of Blacks than in older auto producing areas.

Today, sections of Flint look like they've been blasted with neutron bombs. Black youth unemployment is over 50%. Teenagers complain they have only four real options: working at minimum wage, becoming pregnant and existing on welfare, joining the armed services or selling drugs. The economic crisis has generated Black-on-Black crime, alcoholism, drug abuse and the disruption of many institutions such as the Black church.

The solution to the crisis of Black working class people isn't more concessions. We need legislation restricting the powerful corporations from moving capital and factories outside the U.S. and from state to state. More importantly, we need new, aggressive leadership in organized labor to fight for workers' interests and to revive the militancy of the 1937 sit-down strike.

from GUARDIAN—MARCH 14, 1990

Condensed 33 West 17th St., New York, N.Y. 10011

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It was a struggle for "minimum social standards"—specifically for the eight-hour day—that galvanized the international labor movement throughout the 19th century. May Day became an international workers holiday in commemoration of a general strike for the eight-hour day in Chicago and other American cities a little over a century ago. The eight-hour demand cut across national, economic, and craft boundaries. It demanded a "minimum social standard" as a basic human right. A similar "global standards" approach today may be essential to a successful labor response to multinational corporate power.

from

A WORLDWIDE SOCIAL CHARTER?

Z MAGAZINE
1/1990

BY JEREMY BRECHER & TIM COSTELLO

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# Letters

fuckin' thing is made of rubber, all you can do is roll with it, and look at it as payin' your dues. Everyone wants to do a label and be at a point where they don't get screwed by distributors. But it doesn't just happen overnight. Some really do suck and never pay. I'm not gonna mention who they are (but if they know what's good for them, they'll pay up before they're crucified in future letters in MRR!), but ask around and don't deal with them unless they pay COD (which is incredibly rare). Face it, unless you have the time to get in touch with every store that deals with the kinda stuff you're puttin out, call them up (sometimes 4 and 5 times! Just to get thru to the right person) and then convince them that they can't live without your product (and most shops will not have the foggiest notion who you are), go right ahead... knock yourself out. But just keep any sharp items out of your reach after a few days of doing it. They need us, but we need them. It's all part of the game.

I also noticed a mess of letters from angry mail order consumers. I know this all too well also... from both ends. I've been massively ripped off thru the mail too. It sucks. Who needs to wait months to get this stuff. But, in an attempt to keep from being a hypocrite, I have had to delay mail orders on Noiseville Products several weeks. A few times even a month or two. But do you think it's intentional? C'mon now. Think about it. Why would someone rip off someone just to get hate mail printed in MRR. Their balls would be blown off. But I'm sure some people have and will continue to do so. Cajet Endeur (or however it's spelled)... or "Let The Buyer Beware" is pretty much the law of the land. Be careful. Also keep in mind that, yes, most morons running labels also work other jobs. I myself work 6 days a week and can only get to my PO Box twice a week and when you get over 50 pieces of mail a week, and have to deal with bands, distributors, pressing plants (who are always late), record stores, your own job, and in your spare time live your own life, it's hard to get orders out next day. When I advertised the Inside Out 7" in MRR, I got mail orders from over 250 people. It gets crazy and no one is so efficent that they can't fuck up once in awhile. And when I started getting orders, I got 3 people writing one week after they mailed the order in, bitchin' and moanin', "where's my records you thief!" C'mon... ever hear of patience? It's a fuckin' virtue, for Christ's sake! You have to figure at least 4 weeks on the average to get your order. If ya get it a week later... great... ya get it 2 months later... well at least ya got it. When I mail something out that's late I always try to include some bonus to make up for (may it be colored vinyl or a poster or whatever) to those who are unhappy with my service, I apologized. I tried. Don't buy from me anymore. What else can you do?

And as far as a label writing back, easier said than done. Stamps are expensive when you have to buy 50-100 every week, plus mail out packages! If ya want a response from a label, at least include a SASE and even then, it's not guarantee (unfortunately) it takes time writing all those notes!

But some people are crooks and should be dealt with. If you have a problem with a company in dealing thru mail, write to the postmaster general of their post office, tell them the problem, and ask for help. They can help a lot. But but but! Be sure to write and give the label a fare chance to correct the problem. You can easily fuck things up more by being an impatient bastard.

On another note, please stop writing and ordering the following Noiseville Records: Inside Out, Action Swingers, Boot Beast, the 1st Unholy Swill and Drunks with Guns. They're sold out. And also stop writing for Inside Out shirts. I made the mistake of accepting mail for t-shirts for "The Witz" who was doing the shirts for the band. He really doesn't care and it's not fair. The band will be offering new shirts soon, but still then, be still. I'm still trying to straighten out the mess so far.

I hope this oversized letter helps some of you see both sides of a few different situations. Good luck and thanx! Jim Gibson

Dear MRR,

In issue #82 someone wrote in from a band called Edger complaining about the cost of 7" records costing over 3 bucks, and I agree with that person that 7" records shouldn't cost over $3. The problem that they don't mention is that if you are a relatively new band,or can't afford to press a lot of records, it is very hard to sell them at $3 without losing a lot of money. Established bands that can afford to press a lot to lower their costs dramatically and sell them for $4 or whatever are the ones raking in the dough, not the new bands that can't afford to press a lot to lower the cost.

I am also starting my own label and any labels, bands or persons that have any tips on cutting costs or helpful hints at running a label please write and fill me in.

Ken/ C.P.O. Box 34/ N.K.U./ Highland Heights, KY 41076

P.S. I am working on a comp. benefit for Greenpeace Action, it mostly will feature faster hardcore and GRINDCORE, so interested bands send material and contact address. All entries get free copy. Oh yeah, why don't some of you big name bands donate a meager song to help raise some money for Greenpeace Action!!!!!

Dear MRR and Readers,

It's 9:30 on Sunday morning, so you'll have to give me a bit of room for any unrecognizable words or ideas! But I've sat down to write this sort of letter several times in the last few months, and it never quite said what intended, so it never made it past my trashcan. And it's probably past time for me to clear up and explain what is, was, and may be going on with Dead Silence. I am aware that a lot of apologies are in order, and, just as I'm writing this without help from (or knowledge) from the other fellows, I take all the blame for the things which I need to apologize for. And all of these thoughts/ideas are solely mine. So, with that in mind...

From the letters we've received since last fall, a lot of folks aren't sure what Dead Silence is doing, or if we're still together. But last September, we broke up, or rather, I quit the band. No more! No mas! Finished! My past attempts at this letter tried to explain why, but there were so many reasons that I'm not even sure if I know them all! I am certainly aware of how much work went into the band for five years, and it was very hard to end it. But I really needed to get away from it all -- way, way away from it. Farther away from it than just "taking a break" would have allowed. (I think Ted needed a break from it, too. But that's just my opinion, and I'm sure I'll hear about it if it's wrong!) So, for all intents and purposes, Dead Silence is finished.

Timekiller Records, in the meantime, has been taken over by our favorite and best roadie and friend, Tom, who's been at the Florida address that appear now in the ads. And he is who I'm sure I owe the biggest apology to. He has managed to take over the mess of the distribution that I attempted to keep up with while I also tried to "manage" the band. He does a great job, in spite of his biggest obstacle — me — from whom he can never get enough product or back mail. And for that I apologize. (Timekiller Tom has moved back to Denver recently, but any mail sent to the Florida address will be forwarded for quite some time, so don't worry! However, watch the ads for the new address, and try to send any orders there! Also, any mail sent to the Boulder box is still being received by yours truly, so don't fret about that, either.) Which brings me to my next apology...

I got a call two nights ago from a guy who lives in Idaho who sent an order in late December, but who hadn't gotten any product yet. I'm sure he's not the only one in that situation, even though I have always tried to answer all of the mail quickly — within days of receiving them. Things went wrong a year or two ago, when the mail we were getting -- orders for merchandise included — became way more than I could keep up on alone. So I started to get on the other guys about helping out, but not getting any help. All the time I was assuming that the other guys in the band were in the band for the same reasons that I was, and wanted to be completely submerged in band stuff like I did. But that was quite an assumption on my part, and a wrong one at that. But what I thought was frustration and disappointment in them for not wanting to be involved more was actually frustration at myself for getting in too deeply and assuming that the other guys would bail me out when things were too much to do alone. That was wrong on my part, and I'm sorry to anyone that has ordered things from us and who have written us without getting a response have paid for my mistakes. My promise to myself at the start of the band was that I would always answer all the mail and fill all the orders myself. And that worked for the first two years or so. But it got to be too much, and I couldn't keep up, and things snowballed. Now, Tom is attempting to bail me out of the orders mess, which I can't thank him enough for. Unfortunately, because of him and I both dealing with our own personal stuff and moving around quite often, some orders are really late, but they are not forgotten! I am really sorry for people having to wait so long for things, as this was never my intention. And, for what it's worth, we're (mostly Tom) trying to catch up with it still.

As for the band's "personal" mail, I honestly can't be so helpful. Knowing now a bit of what and why things got so fucked up, all I can do is apologize for all of the mail that I never got a chance to answer. We've gotten some of the most positive, honest, cool letters that anyone could ever hope to get. And even though I was far beyond trying to answer all of them, I read every single piece of mail we've ever gotten, and I still do. And, as impersonal as this is in response to all of that mail, we REALLY appreciated all of it! Thanks!

So, that is what has happened, or a small part of it, anyway. Right now Ted, Jay and I are still here in Boulder. I'm going to school full time and both of those guys are working full time (more or less!). Joel is in Arizona working with the Renaissance Fair, and hopefully loving it! The three of us here have talked recently about playing together again this summer as D.S., but until we talk to Joel, nothing is certain. We wanted to wait for 25 years for the big reunion, but the bottom line is that we all really loved playing music and the band, and I, anyway, miss it a lot! And I hope we can do it again. But be sure that we (I) will go about things quite differently this time, five years has certainly taught me something. I will always be committed to doing things on an independent and alternative level. But I won't get so deep into this next time around, if that should happen. But if I had my way, we would be Dead Silence part time, anyway, and I would even like to release a record or two sometime soon (even though we still can't afford it!). Regardless of whether we continue with the band, Tom and I want to release our first two records, Stress and Beginning of the End, and maybe some more stuff, on a cassette this summer. So, watch for that!

This upcoming spring break I am going to try to hook up again with some of the good friends we made as a band, like Jack and Joel Hippiecore, Political Asylum, Dissent, Libido Boyz, Al and Ron Toronto, Bob Barley, and others that got lost in my mail mayhem (is that a speedmetal song?). I am sorry again that I can't possibly answer all of the back mail I have, but I am trying to keep up more with the mail we've gotten recently.

This isn't supposed to be a "conscience-clearing" thing, as it may sound. Hopefully, someone who is thinking of starting a committed, caring do-it-yourself band will be warned from the mistakes that I made (warned, not discouraged!). And I hope to a certain extent, at least, this makes some amends and offers some explanation of what has happened to us in the past, and that my apologies aren't so long overdue as to be of no use. If anything, be sure that our ideas and thoughts — and my mistakes — were all done with only the intentions that we did everything as Dead Silence... Informative and peaceful, and as honest as possible! No matter what happens with the

# Letters

band in the future, we all still give a shit!!! Peace, Kevin Vulture

P.S. Even though our first two records are out of print, PLEASE don't give in to anyone who is selling those — or any of our records — for a "collector's" profit! That's not what we're about, now or ever! Peace!

Dear Readers,

This letter comes from Staten Island, NY., a place where there is no punk scene. Just a quick thank you to a great Conneticut band called Seizure who donated their time and gas to play a benefit for Dead Issue Records, This is what the "punk thing" is all about. Unlike Sticks and Stones who were rather stuck up, almost purposely broke a mike, and left after their set at the same benefit show. Thanks for the support guys. Also another quick thanks to New Rose who went ahead and played their set at 2:45 in the morning to about 9 people. Bands like New Rose and Seizure should be commended on their persistence and support. This is just to let you know that at least 1 person appreciates it. Stick with it.
Signed, Mr.Hateful

Dear MRR,

I have just finished reading issue #81.

I have had to confront myself with a reality I have tried to ignore: punk/hardcore is dead!

Every band looks and acts like every other band that has influenced them. You can't tell one band from the other. It's as pathetic as the corporate "rock'n'roll" that you people bitch about. The worst offenders are the straight edge bands, with their stupid hoods, shorts, crewcuts and X's on their hands. Give me a break, what a collection of brainless defects. They should be slapped upside their heads.

The most moronic example are the bands pictured in the UK scene report, Insight, No Way Out and Steadfast. These assholes are just copying American bands. They're just cartoons of morons, so what can you call them... brain dead?

By the way, have you noticed how hardcore bands have developed as many stupid poses and jumps as metal bands? What a joke! It must be true what they say: the rebel ends up becoming the dictator.

The smell of the punk/hardcore corpse is too strong. Bury the fucker. Exterminate every band, city by city, town by town, village by village. Just get the job done.

To all the bands out there: stop living a lie. You don't matter as long as you claim to be a punk, hardcore or any other stupid moniker. Scenes only breed apathy, imitation and stagnation. Destroy the punk/hardcore rule book. Don't lie, you all know it exists. Die an honorable death. Just fade away. It's easy. It's the least you can do!!
Bob Quick/ New York City

Dear Maximum:

Just wanted to clarify that the real Chicago Straight Edge is not hard line (whatever that means...) as classified by the letter from Tony Victory in MR-n-R #82. Tony Victory and his gang of fools are from here on out to be considered West Suburban Straight Edge located about 25 miles from Chicago, where they can be as hard as they want, but for God's sake don't include me!! I don't mean to be a nit picker, but I really was offended being associated with such a movement. As part of the small but thriving, true straight edge scene of Chicago I pride myself on being involved with a group of intelligent, caring individuals. My life can stand on its own without straight edge, and although I am proud of what I am, it is not my sole reason for existence. The opposite seems true for the Victory Gang, which is unfortunate. There was a time, not long ago, when I thought there was a chance for all of us to work together. The main reason things didn't materialize was that a lot of people were unwilling to be flexible and work with people who had different ideologies. Well, we left those people behind because they were holding us back. Those people evolved into this new Hard Line thing. Since they cannot work and socialize with those who are different from them, they thrive on hate, which is too bad. I had a few friends who I thought were above that, but whether they are afraid to speak out against Tony's fascist attitude, or they don't see an alternative, this letter is for you. Get in touch with us, we're still here, still active, and have enough guts to say, "Tony Brummel is the most pathetic excuse for a man that ever lived." I'd love to tell him to give it up, but unfortunately, he never had it to begin with.

Another part of Tony's letter that really made me laugh was his stand on sexism. What a hoot!! Never have I heard such a load of bullshit. Speaking from experience, that fool is so saturated in media-induced sexism he wouldn't know a feminist if she punched him in the face. Living by the "hey babe, hold my coat while I mosh" code, it's really unfortunate he even has a girlfriend. But I guess it's good in a way because otherwise there wouldn't be any girls in their little club. But then again, what do I care? It's not the kind of crowd I want to run with — discriminate till your face turns blue, little boy, and someday you can join the ranks of your other famous exploitative S.E. bands. You sure as hell earned my vote.

One last thing that's pretty simple to understand. Tony Victory also advocates a very Hitleresque, homophobic attitude that didn't rear its ugly head in his letter (look in the mirror, who do I see, Sean of Vegan Reich staring back at me...) He's the type of guy any nazi skin would be glad to introduce to her parents. But Tony also runs Victory Records, which I happen to know is quite lucrative for this poor little boy who doesn't have a job or go to school. As the record-buying public we have a rather powerful influence. Having a little integrity of my own means more to me than owning the Integrity 7". All I'm saying is that if you don't approve of sexism or anti-homosexual attitudes, violence and hate, then don't buy records from this clown. Some day he'll realize the error of his ways... Sincerely,
Mary Ganchoff/ 2342 W. 24th St/ Chicago, IL 60608

MRR,

I am writing in response to a sad and sickening response I have been receiving while setting up a tour for RABID FETUS from Lindsborg, KS. I've sent out 150+ letters, numerous promo-packs, and have spent countless hours on the phone with prospective venues, promoters and zine editors. What I have concluded is that a good percentage of people involved in the underground music scene are merely a reflection of the mainstream in a queer and costumed presentation. What the fuck is happening to all the tiny scenes in America that could "once" put bands up for the night, give 'em a collection in a hat and send 'em on their ways? I talk to people all across the west coast and no one seems to have any answers to why only the big band shows book and the little guy gets blown away. Of course their are "shows" at venues, and there are shows in garages, basements, barns and warehouses! These aforementioned shows tend to be the most fun, cheapest and easily prepareable. BUT... MASOCHISM THRIVES! People, you can't call something a "scene" when it's a weekend or two a month lining the pockets of a so-called martyr businessman who makes a few grand off your music hobby! I think it is completely disgusting to see bands "compete" at a bar for THE BATTLE OF THE BANDS COMPETITION in order to be on some local compilation with a bunch of other fuckin' liars who are RALPH NADER ZEALOTS who crusade liberal capitalism for big bucks! (BREATH... Gasp) Yeah! I'm blowing off some serious steam, but it's gonna take a whole lotta butting heads in the pit of your local "pay to plays" in order to 1) Wake your asses up! 2) or numb your skulls! Fuck all this punk rock shit! Fuck all the god blessed sheep suits you wear (bombers, nikes, Docs, Spikes, Bandanas, Upturned hats, flannel, etc). WHAT THE FUCK DOES THAT HAVE TO DO WITH BEING INDEPENDENT ! ?

You all look so fuckin' predictable! (Not so moved — Ignition) Oh yeah! I have some guy from Sacramento who books into CLUB ME tell me that his "management isn't going to put on Rabid Fetus, but tell the other big bands that we can shoot for March." Fuck YOOOOOOOOO! Eat my fuck Tom. You may supposedly be "doing something for the scene in Sacto" but it smells like some pretty smelly, three-handed shit dealings to me. I want to thank bands like DEAD SILENCE, DISSENT AND OP IVY, whom I put on shows for in Kansas a couple years back, because they didn't complain at all about the stinky pay or horrible this or that. I agree that when you rent and borrow, someone else owns you, so maybe my little punk venue in the city of Manhattan, KS, may not have been perfect. But we did it for the bands, for the kids in town, and because I cared about the ideals behind the bands' music. The biggest dilemma was to overcome the attitudes of the local college crowd who tended to say, "I've never heard of them." Or how about, "I don't like the bands you book because they are not danceable." Well kiddies, you can suck up to the old "pay to play" twice a month, dance on MONDAY NOO WAVE NITE, then show up when "Joe Metal Blade and the Skulls" come to the stage. But what does that have to do with punk rock? What does that have to do with reality? (Now I'm losing your attention because that is the average amount of time us "punkers or humins" can spend on a subject these days). I apologize for the last asinine statement. I'm frustrated.

If anyone can help put on shows in the San Diego County area, call me or write if you wish. I've got experience on how to organize a show that benefits those who deserve it. I am also looking for roommates to share a place in S.D. County. I have been in a recent downswing because I'm absorbing the brunt of organizing a tour, album and promotion for the band RABID FETUS. If you are really into doing something alternative, then we can talk. I enjoy coffee and hours of talk. If you are thenext biggest thing then you need not apply. Thanks goes out to all the people on the other end of the telephone who were real people and said, "We can't afford a guarantee or nothin', but we can put the band up and give 'em gas money." Now that's fuckin' punk!
Jeff Lamer Prod./ 818 E Alvarado #42/ Fallbrook, CA 92028/ (619)723-3992

Dear MRR,

After suffering through yet another "Northern Califonia Scene Report" (#82) I had a few questions:

Why is it that on the rare occasion that S.F. is actually mentioned, it's always by someone who isn't part of the scene & knows nothing about it?

Why are the words "all ages" a pre-requisite for a "good" club? (Sure, Gilman St. is one of my favorites, but once in awhile it's nice to have a beer with your bands.)

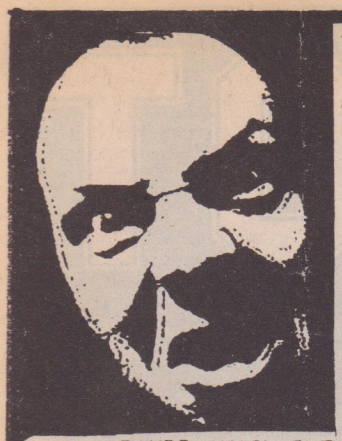
Are there any truly great bands that live, work & play every week in San Francisco?... SF Dogs, Stevie Stiletto (+ their arch enemies, Stevie Sinatra), Gargoyles, Jackson Saints, Maximillion's Motorcycle Club & F.Boys to name a few of my favorites. Anyway...
God/ S.F.

P.S. Yeah, right Shawn. New Years at the fucking Rendezvous was the worst run show I've ever had to deal with. Let's hope David Rowan dies a quick death.

Dear Maximum Rock N Roll, GG Allin,

GG ALLIN, you really don't have a lot of room to talk about being a former lead singer, and as far as being a spineless wad, Spaniola & I would be more than glad to meet up with the tailtucking lackies and their nine dollars an hour Elvis Roy impersonators who claim to be Disappointments, any where and any time.

GG ALLIN, YOU never got a hold of me to testify. Your do-nothing mouth piece called once to



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# Letters

collect a couple of dumbshit post cards dated after we left the Victims Compensation Fund Collecting Dumbshit that was fool enough to disenfect her wounds in a hot bath tub of bleach with amonia water's house. Besides, I didn't handcuff the Bitch all night, YOU DID! I didn't cut sunshines around the Bimbo's Boobs, YOU DID! I didn't slash up and down her sides with a strip of a tin can, YOU DID! I didn't smash a glass on your girlie friend's gourd to make her stop smashing windows, YOU DID! I didn't try seeing how far I could stick HER knife down her throat, YOU DID! I didn't light Leslie on fire YOU DID! And, I didnt agree to marry her, YOU DID!

GG ALLIN, you bet it's tough and you lived on the run until you got caught in Chicago. Do you see me running? You know where I am and where I'll be when you get out, and as far as loyalty and unity toward a band goes, THE RED TRUCK STILL RUNS. ELVIS ROY of the DISAPPOINTMENTS, PO Box 1566, Muskegon, MI 49443. ALWAYS.

Dear MRR,

As bass-guitarist of the Texas Nazis and lead guitarist of the San Antonio Slimebuckets I felt it my duty to write all the idiots who think it's so much fun to fuck with, laugh at and exploit GG Allin. You assholes will never even begin to be able to understand what a Saviour this man is to us all. If more people stood up for doing what they wanna do, then maybe this world wouldn't be so fucking oppressive. But as it stands, we have so may fuckheads in high places, authorized to send a man to prison because they're just too narrow-minded to try to understand his way of life and what He's all about. Well He's got more guts than any of us in my opinion. Can you think of anyone more dedicated to their individuality? I can't.
Gin Stiegr/ Dallas, Texas

Dear MRR, Readers, and Record Labels,

I am writing this letter in response of Michael Kaleck and David Smith's letter in ish 82. By the way, this has to be the best Letters section of all times. Anyways, I too, am a victim who has not received merchandise from record labels. Surprise? Back in ish 79, my letter appeared in the Letters section and thank everybody now who wrote me. Thanks! I did receive the Brotherhood "No Tolorance For Ignorance" on Skate Edge Records after half a year. Thank you for the promptness. As for the Hard Stance "Face Reality"...well, I can kiss that $3.50 good bye. As Michael said, "when somebody offers a service to the community, they could (no, SHOULD) be prompt with their orders and/or if they can not supply me with what I ordered, they could at least write me a note or a short statement stating that they were all sold out or something in that nature."

In David's letter, he said that we should realize that people who run record labels probably don't just run the label. They probably work, go to school, or have other responsibilities. Well shit, if they have time to open our letters and take our hard earned money, they should have enough time to send out our order. If they don't have the time, they shouldn't even have mail orders! They should only distribute them.

Also, David brought up something that really annoys me the most about labels (and a lot of you guys and gals, I bet). Yeah, why in the hell do labels print ads saying "OUT NOW" and the records not even finished yet?! By the way, is that Chain Of Strength "What Holds Us Apart" out yet? If it is, where's my copy? Well, like David said, "At least they had the common courtesy to write and tell you it's not out." Oh yeah, they even sent me a free poster of Chain along with the letter.

As of March 17, 1990, I'm still waiting for the following 7"er: Chain Of Strength "What Holds Us Apart" on Foundation (since Dec. 6, 1989), Face Up! debut on Smorgasbord (Dec. 26, 1989), Integrity "In Contrast Of Sin" on Victory (Feb. 9, 1990), and Billingsgate also on Victory (Mar. 5, 1990). Come on guys. Tony is usually very prompt with his orders, so I know he won't rip me off (Victory Records).

Of course, there still are some VERY RELIABLE labels/distributers out there who send out orders within a week or two like Very Small Records, Slap A Ham, Blacklist, etc. You know who you are.

Almost forgot. David, if you haven't gotten anything from Revelation yet, give them a few more months. That's how long it usually takes to get what you order from them.

Any labels out there who still owes me records, PLEASE send them soon. Thanks or no thanks (which ever applies to you).
Kevin/ 6242 Queensloch/ Houston, TX 77096

*Dear readers,*

*Please keep sending in your information about distribution or mail order problems. Concerning the latter, before writing in to us, make sure you've tried a couple of times to gain satisfaction from the party involved. Once you've really given them a chance, then let us know. Thanks, and we hope this encourages people to get it right. Tim*

To Ben Weasel,

Your column in MRR #83 disturbed me deeply. Who the fuck are you to say is how to think. You blost Ian and Jello for expressing thir views while you endlessly plug away your views in your shitty column. (Most of the time your about as interesting as my grandma, she doesn't give a fuck about the world either, hell , her whole generation didn't give a fuck, that why the world sucks, not because Ian and Jello care, but because everyone else doesn't.) Fugazi's music is interesting to a lot of people, myself included, and that is beautiful. It's not interesting to you and that's beautiful. Fuck it. Either you care or you don't and boviously you don't. So drink your beer, apend your money on the beer corporations, support them Ben (no I'm not S.E.) You need that beer don't ya. That's ok. Just don't fuckin shit on everyone else! Peace,
Michael Colin/ 3705 W. 68th Ave. #405/ Westminster, CO. 80030

Dear MRR,

I just read a zine from 1985 called Primitive Bum put out by the old-timer Stepe brothers of East Peoria. Now I know everything arrives to Peoria a little later than to a lot of places, but the youthful humor and optimism contained in that little rag of a zine was enough to make me really bummed. I mean, WHAT'S HAPPENED? What's so different about our world today that the kids don't need a form of protest and outrage as much as five or 10 or 15 years ago? It's not as if the state of our particular country has improved loads. Hunger, homelessness, racism, greed, political corruption, corporation monopoly — these are only a few of the problems in this country alone that still abound. And those only apply to human interest! You could go on and on.

So what I really desire to know is: what does the punk phenomenon have to do with the world today? I know I'm not the only one who's alarmed by decreasing ranks of consistent individuals in my local scene. Is this a problem that occurs with age? I just don't know, at sixteen maybe it's too early to say. Am I blowing numbers out of proportion?

Maybe in the end it comes down to my personal estimation of punk as not just a musical but a soclal reform movement as well. Maybe to a lot of people, punk really was just a fashion statement to be taken at face value. Maybe that's why some found it easy to change what were assumed to be "lifestyles." Well, it's pretty obvious to conclude that it's a hell of a lot easier to adapt your looks than it is to adapt your outlooks.

I guess part of wanting to fight the powers that oppress you and others around you includes acknowledging that you are not only a part but a product of that powerhold. So no one's really righteous. When you come to that conclusion, maybe reform movements (like punk) aren't so much intended to fight and alienate the "tainted," but to accept open-mindedly those who take interest.

Has punk, in general, really remained ahead of the game for these rough 15 years? Well, in some important ways, yes. The underlying social ideas have been carried on by many around the globe. And it's true that corruption has infiltrated. But when I see how many bands, scenes, zines are still operated on low-level, nonprofit basis, it's encouraging.

Now that I'm wrapping this up it sounds like I've talked myself back into believing totally in good ol', tried-n-true punk rock. Not really, that's why I included so many redundant maybe's in this letter. I ask anyone who thinks they can provide a clue to these questions to write to me and share their knowledge. I also want to encourage new people to get involved. How you look just really doesn't matter. We'll all be old and grey someday, and when you're 80 I doubt it's going to matter much if you've achieved your ultimate punk look. To die and feel that you've persevered in your beliefs will be better, no?
Kate Dusenbery/ 921 N Maplewood/ Peoria, IL 61606

Dear MR+R, Flagwavers, Flagburners and other idiots on the face of this filthy planet-

You must have noticed by now the classifies in the past few issues about the National Flag Desecration Network. Even Mykel Board wrote a little press release about us (drop me a line, that's $3.g7 for you, bud!) in #82. The following paragraphs will hopefully shed a little more light what this network is about.

There seems to be some sort of parallel drawn between the anti-desecration laws in Nazi Germany and George Bull$hit's Amerikkka. " DECEMBER 19, 1932, RGB-I-I, STATUTORY CRIMINAL LAW OF GERMANY: Whoever publically profanes the Reich or one of the states incorporated into it, its constitution, colors or flag or the German armed forces, or maliciously and with premeditation exposes them to contempt, shall be punished by imprisonment. JUNE 22, 1989, HJ RES. 305 PROPOSED AMENDMENT TO THE U.S. CONSTITUTION: The Congress and the states shall have the power to prohibit the act of desecration of the flag of the United states and set criminal penalties for that act."

To the NFDN, it seems as though these laws are being used as a tool so other laws sounding not so ridiculous could be passed, moving this country towards a permanent martial law without any sort of declaration. In fact, the mindless majority do not really seem to mind if any one becomes punished, because they did not express theirselves in the prescribed fashion of the "nationalistic patriotic jerkoff motion," a.k.a. flag waving.

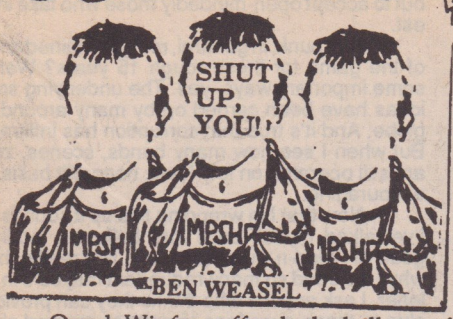
To conclude this letter, the NFDN states the following:

1. Affiliates of this network are independent individuals consisting of various viewpoints, but have a commonground of not agreeing with U.S. government hypocrisy. We are individuals who take direct action without direct affiliative communication in order to inspire others to take similar actions. Other actions are taken by spreading initiatives via writing and word of mouth. We feel that this network's non-hierarchial system would operate in a more efficient pattern as opposed to highly structured organizations slown down by its usual bureaucracy. Additionally, we are not connected to or funded by any political party.
2. Use the American flag in any way considered disrespectful by our peers. This includes burning, defecation, flying it upside down and wearing it as an article of clothing, to protest U.S. government hypocrisy.
3. Designates JUNE 15TH (DAY FOLLOWING FLAG DAY) as FLAG DESECRATION DAY. On this day, we encourage anyone to burn, defecate, fly upside down, wear as an article of clothing, or any other actions considered disrespectful to the flag.

National Flag Desecration Network/ St Louis, MO

# COLUMNS

OPINIONS EXPRESSED ARE SOLELY THOSE OF THE COLUMNISTS AND ARE NOT MRR EDITORIAL POLICY




Oprah Winfrey offends the hell out of me. Regardless, I'm always interested in watching people make asses out of themselves, especially if they happen to be Jello Biafra. I have very little respect for the guy. His use of propaganda rivals Hitler's and while his former band was the first to mix politics and humor in an effective way, they are also responsible for the 85 zillion boring hardcore bands out there today. The DEAD KENNEDYS first album remains one of the best hardcore albums I own. Unfortunately, everything else they put out was complete crap. I don't know why, but it seemed that Biafra stopped being a cynical, biting observer of the ridiculous and mutated into the spokesman for a generation of people who hate spokesmen. I think he's a boring, long winded, shortsighted conspiracy nut.

Still, he's a great politician and his appearance on the Oprah Winfrey show, along with Ice-T, Tipper Gore and five or six other whiners, was pretty entertaining; much more entertaining in fact than any of the crap he's been trying to shove down the punk consumers' throats for the past ten years or so. Nevertheless, I think he's full of shit. Here's why. While he was moaning about Tipper Gore and the PMRC on national television, he accused her of trying to take away his right to make a living. That, my friends, is what all his bitching and moaning and preaching and politicizing comes down to. His right to make a living. I should let it be known at this point that he still does and always will have the right to suck the love jizz out of my sputtering phallus. I don't care if the guy wants to make a living at what he does. In fact it even makes me a little jealous. But let's be honest, shall we? Why the fuck would Biafra give a rat's ass if warning labels get put on hit releases? Because he's concerned about the first amendment? How about maybe because he's concerned about record sales?

On the surface it doesn't look that way because everybody knows that if you tell people to stay away from something, they'll flock to it in droves. If mom says Johnny can't listen to the new MOTLEY CRUE record, you can bet your ass that Johnny's gonna listen to that record every chance he gets. But certain chain stores that exist mainly in malls are refusing to carry records (excuse me, CD's and cassettes) that have warning stickers on them. It doesn't matter if there's a warning sticker on a disc, in fact it's probably going to increase sales. Sure, many kids have parents who won't let them buy something if it has a warning sticker on it, but that's sure as fuck not gonna stop them. Unless, of course Johnny's local CD store doesn't carry releases by his favorite bands anymore! Maybe if Biafra wasn't so gosh darned worried about getting a representative out to plug AT at all the hip college music conventions, maybe if he wasn't so fucking concerned about spouting his propaganda on the Oprah Winfrey show and MTV (get off the air!), maybe then he would see things in a slightly different light. If Jello Biafra didn't have his skivvies in a bunch about his supposedly violated right to make a living, he'd see that labeling records is a great idea! Let's say this record (sorry, compact-disc and tape) labeling thing started happening in a big way. And let's further say that all the big music chains refused to carry these records (keep in mind that I really don't think this is going to happen on a large scale but since it seems to fall in with the Jello Biafra school of thought, I'll run with it). First of all, the people who would suffer the most would be the big independents like AT, Homestead and SST. The majors would be slightly affected, but certainly not enough to cause the board of directors to take a cut in their salaries. Labels like AT would be in big trouble because they've made the boneheaded mistake of relying on the sales in these stores to pay for their rent and cheese dip.

But what about the music listener, the person who can no longer buy the third DK's CD or the new NWA cassette? Well, that person is going to be pissed off. Probably not pissed off enough to actually do anything about it at first, because most kids are completely apathetic and lazy, but pissed off just the same. The kids that are into bands like the DK's are either gonna A: Start hitting the local independent stores in order to find what they're looking for or B: Start ordering records through the mail or C: Just forget about it and buy a SKID ROW record instead. The kids that are into bands like NWA will do the same things to a lesser extent; alternative independents are unique in the world of independent record labels because they are usually run by a few people who aren't really interested (supposedly) in making a huge profit. Independent rap labels are for the most part in it for the money (I say this because of their eagerness to sign distribution contracts with majors) and if their sales go down too much, they're probably gonna jump ship. And the kids who are into bands like NWA and ICE-T are the ones who are gonna be getting off their asses and physically doing something about it. This might work and it might not but I'd rather see a lot of pissed off kids actually going out and trying to do something about it than for them to sit home and watch some punk rock guy try to rationalize his greed and narcissism with asinine political rhetoric. Maybe I'm wrong. Maybe Biafra has foreseen all of this and is simply taking it upon himself to inform, enlighten and enrage young lovers of music. Maybe he is not doing big TV shows and college speeches to make money and sell even more DEAD KENNEDYS records but simply to inform the masses of his divine knowledge. If that's his reasoning, I'd have to say he's full of it. I have way more respect for people who "sell-out" for money and fame than those who do it under the guise of informing and enlightening the general public. Anyway, I suspect that in reality it's a combination of both. I'm sure that Biafra has convinced himself that his crusade is the perfect marriage of self-preservation and self-righteousness. That's ok I guess, but maybe he should sit down and really think for once and figure out where all this is going. Maybe the American people need censorship and real oppression in order to get off their fat asses and do something about it.

But now onto other things. Jimmy Stewart is friends with Ronald Reagan. Regardless, I like Jimmy Stewart, a lot. How can you not like the guy who played George Bailey. I think he's a prince of a man. On the other hand, Whoopi Goldberg is friends with Nancy Reagan and that's exactly why I can't stand her. Whoopi Goldberg is a very unfunny comedian. Every year, she gets together with her very unfunny friends Robin Williams and Billy Crystal to host a very unfunny telethon on HBO called Comic Relief. It's a big bloated fund raiser for the homeless where comedians from all over the country get on stage and try and make you laugh so you'll donate money to feed the needy. It also doesn't hurt their careers, I don't think. It's a big masturbatory, phony load of bullshit. First of all, most of these comedians just aren't funny. Almost every comedian you see these days comes out on stage wearing a suit and tie. They've got one of the few high paying jobs in the world where you can wear whatever you want and they choose to dress like fucking stockbrokers. Sorry, but it's impossible to be funny when you're wearing a suit and tie. Secondly, the aforementioned hosts of the show are even less funny then the gumps they introduce. Which wouldn't be so bad, but they beg you for money too! What really bothers me about all this is that here are these people who make more money in a month than I'm probably gonna make in my lifetime, and they want me to give money to the homeless! Why, if everyone who appeared on that show donated 2% of their salary every year, there would be no such thing as homeless people! In 1987, Whoopi went out and blasted the hell out of the Reagan administration for doing nothing about homelessness. Two weeks later, she's having fucking tea and crumpets at the White House and posing for pictures with Nancy Reagan. Fuck that. You wanna help the homeless? When you see one, help 'em out, give 'em some spare change or a few bucks if you can afford it. Have some fucking pride in being a human being instead of trying to relieve your white, middle class guilt by slinking off to your TV set and donating money over the phone to some organization that's gonna end up taking half the fucking proceeds for expenses anyway.

On, again, to other things. The straight edgers (sorry, "hard liners") are telling anyone who will listen that they're going to kill me. D-E-A-D. Yes, they even spelled it out when they "put out the word" on a local radio show. If one is planning on killing someone else, one does not run about like a blithering idiot telling every Tom, Dick and Harry of one's plans. The straight edgers are shooting off their big, dumb mouths as usual. I have a cassette somewhere of various death threats I've gotten over the phone. This bothers certain people I know. "Aren't you worried?" they ask. It mostly amuses me, though it does anger me somewhat. It bothers me that people are able to use me to make themselves feel better. They don't ever have to lay a hand on me. They've already gotten all the attention they crave. I have been beaten up before and although it's definitely not an enjoyable experience, it's a far more appealing idea to me than keeping my mouth shut just because some spoiled third rate jock rich kids from suburban Chicago don't like what I have to say. Two of the people that Tony The Strong verbally attacked in his letter to this mag have already called him, supposedly to "confront" him although I suspect it

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### UK BANDS!

was to "smooth things out." Meanwhile, the edgers are claiming they just want to talk to me. Bullshit. They're sucking like the miserable leeches that they are, feeding off of me in hopes that a controversy will be sparked. Well, the controversy has been sparked, now kindly remove your rotting maggot carcasses from my flesh and get back to your mild little fantasy world. I get the feeling that these hard line straight edgers are going to be trying to sell me insurance over a few martinis in a couple of years. I don't wish to speak with the straight edgers. I have no intention of appeasing them as some of my cowardly colleagues have done. My only words to the straight edgers are "blow me."

And now, a little spring cleaning. When my band broke up I immediately decided to start another band. This was a stupid decision, mainly caused by my being so used to being in a band. See, first of all, I know literally no one who's interested in playing the kind of music that I am. Secondly, I hate almost everybody I know. I have two friends, about ten people I enjoy talking to and about five more that I enjoy writing to. I don't really hate everybody I meet, it's just that most people are full of shit. Anybody I've ever met with extremely strong morals and standards has violated at least one of their "rules" within the first twenty minutes of our conversation. I sometimes meet people who are somewhat interesting to talk to, either because of their fucked up personality or some other oddity in their character, but I get bored with them pretty easily too. Come to think of it, I get bored with everything really easily. I have an extremely short attention span. I move from one project to the next constantly. The only things I stick with are things in which I am in control. When I collaborate with others, I get either bored or disgusted very quickly. This probably signifies a mild neurosis or some other sort of psychological problem but I'm happy enough with the way things are not to get too worried about it. What I really need is a large amount of cash so I can do things on my own and not be bothered by the quirks, peculiarities and just plain stupidness of others.

I don't get out much in Chicago anymore, partly because I'm only there on weekends having moved into my parents house in Wisconsin and partly because I'm sick of what the underground music scene has to offer. The gigs are boring, the bands mostly suck and beyond that, there's not too much happening. The Chicago scene is getting bigger and more diverse, but it's also getting more catty, cut throat and vicious. There are supposedly more places in the Chicago area for all ages gigs now. There are also more promoters out to make a quick buck and more bands caught up in some kind of 'makin it to the big time' fantasy world. The attitudes of the bands in the Chicago area are probably not that much different from the attitudes of bands all across the country, but it's depressing just the same. The scene is a big political game, as it has pretty much always been and as usual, there are some people who are refusing to take part in that game. Out in the western suburbs, zillions of bands, record labels, promoters and fanzines are springing up. While the scene out there is wildly diverse, there seems to be a common bond consisting of a real D.I.Y. attitude and people out to have fun without any other motives. I could be wrong, but at least on the surface it seems like in one small corner of the greater Chicago area, punk rock still exists.

It's not very cool to like punk rock these days and while I'd hate to present myself as some sort of defender of the underdog, I still get kind of pissed off about it. There are so many people out there, for instance, who constantly slag this very mag you're now reading. Yet they continue to buy it and read it month after month. These people are often the types who like to cap on punk rock because it's played with few chords. They claim that it is neither original nor alternative. They claim it is old news and has been done twenty million times before. Then they jizz over bands who, instead of ripping off the SEX PISTOLS or the DEAD KENNEDYS are ripping off LED-ZEPPELIN and the STOOGES. To understand this, you have to look at the people doing the slagging. First of all, they're geeks. They are wimpy, spineless nerds who can slag extremely well on paper but are as sweet as can be in public. They have been turned off and alienated by the hardcore scene. This makes sense because most hardcore crowds are either muscle-headed power freaks or modern versions of the hippie. But instead of sifting through all the bullshit to find the admittedly few decent punk bands, they turn to the scene that will easily accept them and their nerdiness. This is the cynical, jaded college graduate scene. The kind that despises all ages gigs and thinks BULLET LAVOLTA is amazing. The kind that assumes because a song is fast, it must suck. The kind who actually sits there and counts the number of chord changes in a song to determine whether or not it is acceptable to them as a valid, mature art form. Of course, an excellent example of this is NOMEANSNO. NOMEANSNO is a weird band. Many of their songs completely suck and sound like they came straight from the third YES album. Many of their songs are really good. Some are fast, some are slow, but they're all pretty eclectic. This band would be huge, they'd be all over the college radio charts, they'd be getting offers from major labels if it weren't for one small problem. Their record label is Alternative Tentacles. For some reason, the "in" crowd still hasn't accepted AT as a bonafide part of their little scene. Touch and Go and Sub Pop are one thing, AT is quite another. It's weird because AT hasn't put out a punk record or anything resembling it in quite a while. They put out quirky, odd stuff that the CMJ types usually gobble right up. They attend all the right music conventions, they have great distribution and they show every sign of wanting to be a part of the Major Indie World. Technically, they are – they sell too many records not to be (Incidentally, AT's biggest sellers are still the DK's releases). But Biafra has this stigma which will not allow the geeks with the typewriters and radio shows to come out and spew their loads on anything he puts out they way they would with Sub Pop.

What I was getting at was that if you don't like something, you don't like it. If you do, you do. No big deal. But if you don't like it, don't buy it, don't read it and don't listen to it. It makes you look like an asshole.

As for punk rock, it's still my favorite kind of music although I find that there are fewer bands out there who are worth listening to. As a result, I don't listen to much music anymore which is probably just as well because if I ever do start another band, I won't be able to be as easily accused of stealing stuff. Not that I ever really stole stuff from punk bands anyway. Virtually all the stuff I stole was from tv commercials or sitcom theme songs. Maybe an occasional Top 40 hit and that's about it. Stealing is an integral part of songwriting. People who strive to remain "pure" and create totally original music are usually in the most boring bands. But that's a whole different subject and I sense that I may be running a little long here so I'm going to cut it for now except for the next paragraph which will basically be a big ad for me. If you don't like ads, stop reading now.

I've stopped doing Teen Punks In Heat, not for any big emotional reason; I just can't afford it anymore. All the contributions I've gotten will probably end up in either Taste Of Latex or Big Dick Worship. My own musings about sex will probably end up in one of those rags as well. I'm writing a lot lately, an amazing feat considering I'm still not sure where to start and stop a paragraph and I'm totally lost when it comes to anything but the most basic punctuation. Anyway, I'm out of work for a couple months so I'm getting a chance to get caught up on things and work on some new things. Mainly, I'm working on a movie called Disgusteen. It's about punk and vampires and things like that and I'm shooting it on video at the end of May. I wrote the screenplay and I'll be directing and producing it as well. As you can imagine, this makes me feel rather big and important although I'm sure that feeling won't last long after the thing comes out since I'm doing it on a fifty dollar budget. Anyway, by the time this is printed I'll still probably need some people to fill a few roles so if you're interested, drop me a line. Also, since I am now bandless, my plans for going on tour this summer have been wrecked. That is unless, your band is going on tour and will let me tag along. I know how to set up drums, tune guitars and change strings and I'm willing to do whatever general roadie bullshit is necessary in exchange for food. That's about all for now. If you have any complaints, send them on to Tim, I'm not interested.

*Whenever you hear the sound of laughing children, you know that someplace close a cat has been nailed to a tree.* —Mykel Board

If you have a basically cynical view of life (I do) and if that view has been stretched in extreme circumstances (it has), the result can be extreme paranoia (it was). Hidden gender fears and racial hatreds rise to the surface like fat in cooling chicken soup. You see conspiracies everywhere — and they're always directed at you. A whisper on the street is about you. TV shows mock your helplessness. Everyone is against you. Yes, it's part two of:

**MY JAPANESE HERNIA OPERATION**

Here's a recap:

*I gave myself a hernia stealing a washing machine from the Tokyo suburban garbage. It took an operation to fix it. I went to a non-English speaking, country bumpkin hospital. The reception and hall nurses (except for one motherly type with horned rimmed-glasses) were all oriental*

*beauties. The nurses in the patient wards, on the other hand, made the Wicked Witch of the West look like Madonna by comparison. I had heard that the Japanese had a terrible AIDS-inspired fear of — as well as a general hostility to — foreigners. My paranoia seemed to constantly prove this.*

*I had long ago learned to overcome the notion of "privacy." For example, I trained myself to piss in public by saying a secret word every time and associating the word with the action. I needed the training. There is no privacy in a Japanese hospital.*

*I was gassed for my operation and I awoke in great pain.* Itai, *Japanese for "It hurts" is also one of the meanings of my Japanese signgture stamp. It was the keyword to my hospital confinement. After the operation:* itai. *My entire lower body was covered in bandages; many more than such a simple operation warranted. The only explanation that occurred to my paranoid, just-gassed mind, was that a crew of angry feminists somehow convinced the doctor to perform a sex-change instead of the hernia operation. At the end of part one, I was begging God to take my life, rather than make me suffer as an unwilling transsexual.* Now let us continue:

I had a fever. I was hot. Pain. Itai! I wanted to die. I saw Timmy's "He was an asshole, but I liked him" obituary in MRR. THE VOICE would probably ask Cosloy to write one. Cosloy? Writing an obit for me? Yee gads!! I'd rather die... er... live! Yes, I had a reason to live. The thought of Cosloy writing my life story cleansed the spirit of death from me like that post-op enema cleansed my bowels. God! Let me live!

My delirium ebbed and flowed like the Sea of Japan. In a relatively sane moment I discovered that most of my wrappings were a kind of Samurai loin cloth, not bandages at all. They had wound a fancy gauze belt around my middle. A flap hung down in back, pulled through my legs to cover my "privates" (Privates! Hah, that's a joke!), then tucked in at the front.

As the ether left my body, I saw the liquid slowly plastic tubing its way into my vein. I lay in fascination as it drip drip dripped from the bottle to a little reservoir, down a tube, then into my arm. Then I saw a bubble. Right there in the plastic tube — an air bubble, It was headed right for me. I couldn't stop it. The Germans used to kill Jews by injecting air into their veins. No one in the world is quicker to pick up on new methods than the Japanese. Slowly the bubble made it's way down the tubing.

"I was only kidding, God! I'll live as a girl. I'll never have an orgasm again. Don't let them kill me — please don't let them kill me."

The floor squeaked with a nurse's rubber soles. She strolled over to my bed, as if she weren't part of the deathplot. I was paralyzed in fright watching that bubble crawl down the tube. The nurse picked up a peeled and sectioned tangerine that one of my wardmates had given me. She picked the white strands of connective tissue off of the outside of each piece. Here I am lying in bed, a bubble of air heading straight for my heart and she's cleaning the white stuff off my tangerine!

Maybe it's a Japanese custom — to bury people with the remains of their last meal. We wouldn't want to embarrass my family with a tangerine that still had some strings on it, now would we? Imagine how ugly that would look in the coffin.

The bubble passed through the maze of plastic, about a foot and a half away from my arm. A foot. Eight inches. Then it disappeared. Before it reached me. Saved! Then another problem poured itself into me.

I discovered that the liquid once dripped into my arm, now wanted to escape through my bladder. I swung my free arm over the side of the bed and grabbed the urinal bottle. Hollow, it looked like a plastic duck decoy with the head cut off.

The neck was about eight inches long and wide enough for me to put my foot through. Maybe Godzilla could piss in this thing, but it wasn't built for me. I propped it between my legs. I opened the samurai flap and tried to fit my flaccidity in the too large opening. I kept plopping out.

I turned on my side, feeling the stitches grind at the effort. I stopped to breathe. The pressure in my bladder pressed onwards. Somehow I managed to connect. Ah the relief I would feel. Nothing happened.

I waited. I prayed. I sweat. Nothing happened.

It was the same feeling that I had standing at a urinal with a dozen people on either side of me. I just couldn't go.

I said the secret word. I said it again. I screamed it. Still nothing happened. Well, almost nothing.

I made such a stir that someone called the nurse and she came to my bedside. "Itai?" she asked.

She saw my predicament. She disappeared. In a moment she returned with two things in her hand. One I couldn't see. The other was an English-Japanese medical phrasebook. She pointed to a line in the book. *I'm going to remove your urine through this tube,* it said. I saw the very long, thin tube in her other hand.

"The fuck you are!" I yelled.

She tried to look it up in the book. To make things clear, I pushed her hand away.

"I come back, one hour." she said.

"An hour to piss," I thought. "One hour and she'll slide that piece of plastic right into the tip and slowly up the urethra catching a bit, pulling back, the slowly pressing onwards until it pokes into my bladder from the inside."

I felt myself sweat.

"Oh God!" I thought, "No sweat."

I moved my hands over my body to try and force the liquid back in through the pores so it would come out where I wanted it.

I prayed some more. I said the secret word. Again and again I said it. Slowly my evil muscles loosened to release the golden liquid. Slowly it rose inside me. Infinitely slow, like sand in an hour glass, but it moved.

Then I pissed. Boy did I piss. The steady stream thundered its way into the plastic bottle. Every drop of golden juice let itself go. I was so relieved I let my guard down. I relaxed. I fell out of the bottle. I kept pissing.

It was like the disaster movie where the guy's putting gas in his car and leaves the hose in. He's not looking. The hose slips out and sprays over the garage floor and the front of the neighbors house. Inferno!

I sprayed. I didn't care. The relief was so great I just kept pissing. The bandages, the bed, the blankets, the bottle, all were the same. It was warm. True peace. I fell asleep.

I awoke to the feel of hands on my body. They rocked me back and forth. Hands on my waist. Hands at my crotch. Something felt cold and smelled like a subway bathroom. The old ward nurse and a couple of the patients changed my samurai cloth like a mother would change a diaper. They rolled me back and forth so they could change the bedding under me. They spoke non-stop Japanese, probably about how these foreigners wet the bed even as grown-ups.

This wasn't the only time I felt treated like a child. Once, I asked the ward nurse if the clear liquid on the table next to my bed was water. The whole ward chimes in "No! Bad! No drink! Dame desu! (Don't do that!)!" The reaction was panicy, as if I asked whether the automatic pencil sharpener was a penis enlarger. I guess in a way I was like a child; problems pissing, not able to speak. It was touching. They cared about me.

Then came the gas. The operation had left me a bellyfull. It swirled around my large intestines begging for release. It hurt to try farting. I couldn't. I felt like a balloon pumped up with no release but explosion.

In my arm the I.V. steadily drip drip dripped. The liquid in my arm pulled liquid from my throat. I was thirsty. Very thirsty. It was like having swallowed sand. The pain of the gas and the pain of the thirst squeezed me from both ends. I tried to fart again. No go. I begged for a glass of water to ease the parchedness. The nurse said something. I didn't understand.

"No water until you fart," said Roger, suddenly standing at the foot of my bed. My first visitor. I hadn't seem him walk in. I didn't have time to appreciate him once I had. In walked the nurse with the horned rim glasses.

"Gas?" she asked, as if that were her only word of English.

I nodded. She took out this hypodermic needle as thick as my neck and twice and long. Somehow she attached it to the I.V. tube. Slowly she squeezed the plunger. Gas bubbled through my large intestine, going nowhere; a golfball, a baseball, a basketball of gas. Then I felt the vein in my arm expand as if it too were being filled with gas. I moaned.

"Itai?" asked the nurse with the horn-rimmed glasses.

"Hi!" (Yes) I replied. She kept on squeezing that plunger.

"Itai?" she asked.

"Hi!" I said.

"Itai?" asked the nurse with the horn-rimmed head.

"HI!" I yelled.

"Itai?

"YES!!!!!" I screamed in 20-point type. "YES! YES! YES!"

A faint popping sound. A red geyser spurted from my arm, flying on to the fresh sheets, splashing red against the white nurses uniform. The vein split. The needle shot out of my arm like a poison dart. The nurse said something like "whoops" and quickly left. "I guess I came at a bad time, huh?" said Roger. Another nurse came in to fix the I.V. and clean me up. By that time, Roger was gone. The next day got up and used one of those wheeled walkers like old ladies use. Imagine walking where every step feels like you're stomping on your own balls. I did make it up and down the ramp though — with a little help from the railing. The pain began to localize itself in my left ball and kidneys. My insides didn't bother me that much. I'd even been farting.

I pissed thrice, although I had to do it sitting down. (No shit, yet.) I was getting better. I felt like I was clawing my way out of hell into the brightness and glory of purga-

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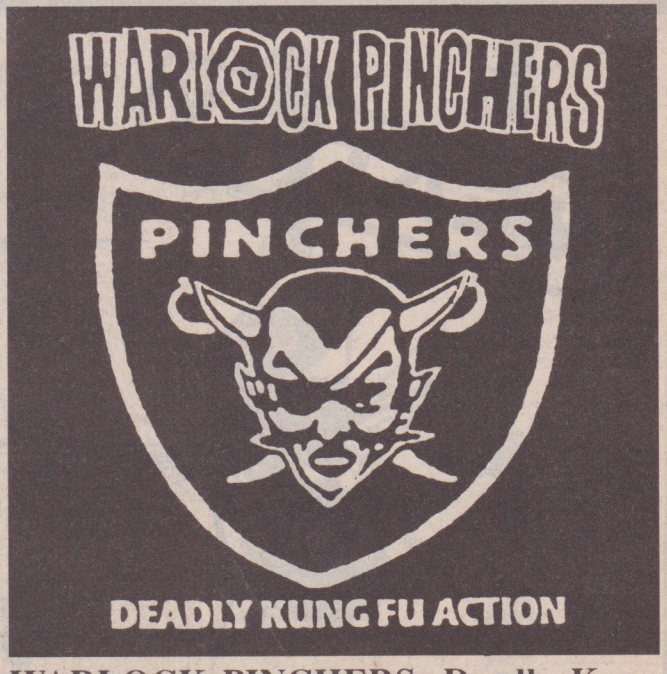


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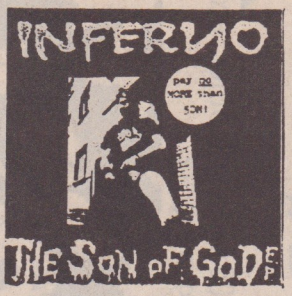


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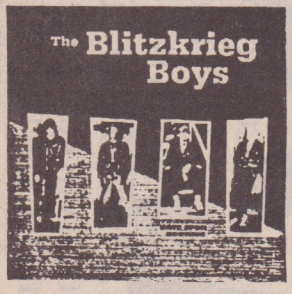

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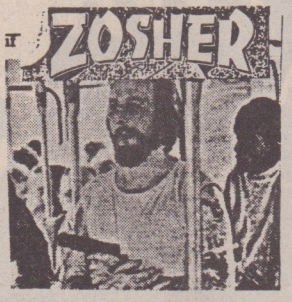


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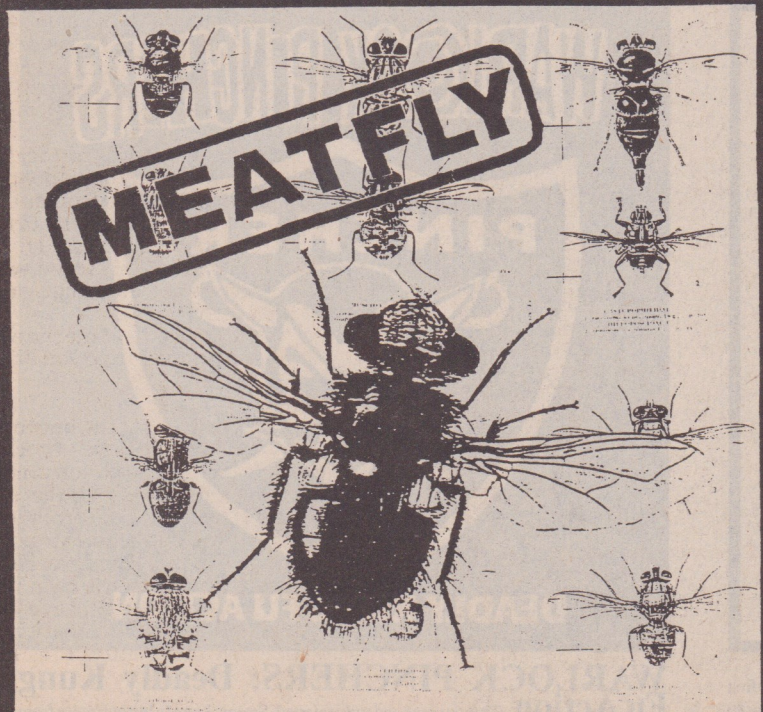


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NOTE: I'LL BE BUGGERING OFF TO JAPAN AT THE END OF APRIL & WILL BE THERE FOR 3 MONTHS OR MORE. WHILE I'M AWAY MY PAL NICK WILL BE RUNNING THINGS. I'D LIKE TO TAKE THIS OPPORTUNITY TO THANK EVERYONE WHO'S BEEN DECENT & OPEN MINDED ENOUGH TO SUPPORT THE LABEL. I'D ALSO LIKE TO SAY A VERY POINTLESS, BUT HEARTFELT "FUCK YOU" TO ALL THOSE DICKS OUT THERE WHOVE RIPPED ME OFF. LIFE'S A BAG OF SHIT SOMETIMES. - WATCH OUT FOR NEW MEATFLY/FORCE FED 7"s THIS SUMMER —

**UNANIMOUSLY VOTED EUROPES BEST H-C-/PUNK LABEL**

tory.

The second day, I was allowed solid food. That's what they called it. Since my stomach was not used to eating partially dried Elmer's glue, I skipped the main course. The boiled oranges were fine. Later the nurse asked me if I ate everything. I told her no.

"Are you sick?" she asked, making a sign like vomiting; with one hand on her stomach, the other miming vomiting.

"No," I answered, "I didn't eat the food."

I don't think she got it.

On television was a commercial for some kind of french fries. It was a gangster parody. All the bad guys wore black. They also wore blond crew cuts and were as foreign as I was. The good guys, of course, were Japanese.

After four days in the clink, I took my first walk without the training wheels. It felt good even though it hurt. I knew I was getting better. Still, I hadn't taken a shit.

The bad food remains pushed at my bowels. They churned and gurgled inside. Nothing came out. I'd eaten enough to earn a good shit — maybe two.

In the toilet, I just sit there. My insides did a little dance. My balls hurt, but nothing came out. It was as if there were a blockage. Then it hit me!

*Those little yellow bastards! They've sewn my asshole shut!* They're so afraid of foreigners with AIDS that, to keep themselves safe, they sewed up my asshole. They wanted to make sure I'd never do anything perverse, so they took out their own kind of insurance.

Tears came to my eyes. What would happen to me? I'd explode. I'd fill to the bursting point and that would be that. A slow oriental torture. I passed the nurses in the halls. I knew they secretly grinned at my approaching doom. Every time a doctor passed I felt like kicking him in the balls. What had I done to deserve this?

The day of my horrible discovery, Carolyn and Stephen, two Britpals of mine, came to visit. Besides Roger and Akiko (who came all the way from New Jersey!), they were my only visitors. I didn't want to make them feel bad. I put on as happy a face as I could in light of my new tragedy.

Carolyn is an osteopath so she wanted a tour of the hospital. I limped along with her. She peered into all the rooms and looked at the open garbage cans in the hall. She was surprised at the bloody pieces of cotton and half filled syringes lying in the open.

"They're not very careful about disposing of bodily discharges, are they?" she asked.

I wanted to scream back. "That's because they're *Japanese* bodily discharges. They don't care about them. You want to know how careful they are? They're not taking any chances with *foreign* bodily discharges! They've sewn my asshole shut, that's how careful they are."

Afraid of causing a scene, I smiled and nodded.

After my friends left I crawled back into bed. On TV was a "Be Cruel To Animals" show. They had film-clips of domesticated animals being cruel to one another. A monkey hung a dog from a tree by the leash around its neck. A chicken pecked at a marmot that the cameraman put in a cage with it. My wardmates howled with laughter at the pictures.

I had developed some kind of fever I couldn't shake. I was hallucinating through it, like when I came out of the anesthesia. I was in a Star Trek episode. A machine, shiny, metallic, had a little vagina in it. Inside the vagina were two rows of teeth. Now don't go Freudian on me. It didn't come from that. It came from my abdominal wound that I finally got to see when the doctor was changing the dressings. It looked like a twat sewn tight as my asshole, right there in the middle of the shaved spot. Videodrome. The black threads were little teeth but it was rendered impotent at the same time. My first and only hermaphroditic experience.

When the fever receded, I took my first stand up piss. It hurt like hell, as if I were pissing through my balls, each droplet carrying a grain of sand along with it.

Time passed slowly. I waited for my end — explosion in a pile of shit. I ate and slept like a zombie.

TV showed some blooper out-takes from a Samurai series. See the Samurai *really* hit someone with his sword. See him crack up when the guy falls *before* he hits him. Have I died and gone to surrealist heaven?

The family of one of my wardmates brought him some food and Sake, but the doc said he couldn't have it. They gave it to me. A great meal after all that hospital food. What's this — white and blubbery? It looks like whale meat!

I tasted it. Mmmm, pretty good. Save the whales! They're delicious. I washed it down with sake, the first alcohol in 11 days. Suddenly, I'm high!

On TV there's a show about girls with enormous breasts. One of them is so fat she has to be crated from place to place. As I watch, the TV fades in an out of focus and I feel the room slowly begin to sway. On TV, the fat woman can't move on her own and seems to be in constant pain. My wardmates think it's hilarious. It looks like I'm watching through a fish-eye lens. I haven't been this high since my LSD days at college.

I look at my hand. It's two dimensional — a cut-out against a white background. Then it gets hot. Hah, it would be the Japs — not the Germans to throw me in an oven. My skin burned. I could feel each pore redden, sweat and turn crusty brown. Then came the sickness. Nausea like I was being tube fed dog shit. Nausea that punched and wouldn't stop punching. Nausea that didn't stop at the stomach, but continued to the bowels. Loosening and shaking. The bed shook. The room shook. I clawed my way to a sitting position, then tried to make the bathroom.

"Right foot, left foot, right foot," I thought. "Come on you can do it." When I got to the hall, everything strobed; bright dark, bright, dark in perfect time to my pulse.

"Act straight," I kept telling myself, "act straight or they'll keep you here forever."

Once safely inside the toilet stall, I crumpled. Knees against the tile, I hugged the porcelain salvation. My stomach tightened. Up came a yellow bit, flecked with black spots of dead whale. A teaspoonful — not enough.

My bowels gurgled. I unfastened my samurai flag, sat down on the toilet, resting my head against the wall in front of me. The gurgling faded. Two wisps of a fart slid out, barely noticed. I was getting sicker. My stomach begged me to empty it — by any means necessary. I got up again. Fastened my samurai flap, then knelt on the floor. I stuck the forefinger of each hand down my throat. I pressed on the back of my tongue. It tasted of 10 days in the hospital without a bath. Then the pain — like something inside with a very sharp knife was cutting its way out. I forgot that the muscles you use to flush your stomach are the same ones that I had come here to have sewn together.

In a few seconds, the pain faded. The nausea didn't. I pressed again. This time the pain kicked back on itself — forcing my large intestine to contract like a severed frog's leg connected to high voltage. Bang! Back down, asshole bound, stopped by sheer sphincter strength. Down came the flap. Gripping the seat, I pulled myself up. My 10 days of uncut nails scraped the sides of the bowl. Finally sitting, I heard a moan, then realized it was me. I felt the pressure rise. The floodgates refused to open. I pushed. I screamed. The same muscles you use to force the tide of sake shit are the ones I had sewn up nine days before.

Which dam would burst first? The pain left me exhausted. I slumped agalnst the stall wall. "OK, let me die here. It'll be just like Lenny Bruce. What better company?"

The exhaustion loosened that one muscle that had refused. A drip. A drop. The floodgates opened. I can shit! I can shit! The gates to heaven. Hallelujah! I could feel two never-ending turds, thick as my wrist, slide slowly out of their captivity. "Cleanse me God, before I join you!" An orgasm couldn't have been better.

When the last drop dripped its way out, I knew that I would live to write again. I stood to wipe. In the toilet, a giant brown slug, antennae jiggling, struggled to climb out. I wiped, flushed and stumbled back to bed. I was still sick hallucinating and very weak. I slept.

That night, they had fish for dinner. I don't mean fillet. I don't mean sushi. I mean a fish with it's head on, in one piece, with the eyes half boiled out of their sockets. I mean another row of five dried guppies strung together with a piece of thread running from eye socket to eye socket. And I'd been sick before!

If vegetarians wanted to further their cause they'd do well to encourage people to look at what they eat *before* it becomes meat. Pretty sickening! I mean, I love the taste of rabbit, but I'd be pretty hard-pressed to eat a bunny. It's only (in the West) when we divorce ourselves from our food that we can enjoy it. Strange huh?

I didn't eat it. Instead I wrote the rest of what you're reading now. I hope you liked it.

-END-

NOTES:

1. The war is over. Now its time to mop up the pieces. The commies lost — not from any U.S. attack, but from the poverty of their own system. Mr. Rumania got a bullet in the head. Poles and Czechs slid out from under the Russian shoe soles. The Balkans are doing the same. Danny O lost in Nicaragua. Ho, ho, the world is freer now than it's been in the last 100 years. Of course, we still have Cuba, China, Albania and a bunch of petty South American and African dictators. (Yes Tim, I know, they're propped up by the U.S. But it ain't gonna last.) Georgie Bush is trying to make DRUGS the Communism of the '90s. Not being in America, I can't tell if you buckaroos are falling for it. In any case, it's a minor problem. What's major is that things are getting better. Yeah girls — you won a round. Ayn Rand is beating up on ole Karl Marx.

2. *Glad To Be Old Dept.:* A letter came

from Richie Bosse who's in a band called BUTT in Nowheresville, Iowa. He wrote to thank me for being an inspiration — cool enough as it is — but there's one better. His mom went to high-school with me. Wow! Second generation inspiration — none of you young whippersnappers can say that! Richie needs some mail and some punk pals, so write him at 930 Harrison, Canon City, CO 81212. Ask him to tell you about his dad who played in a band with Billy Joel.

3. *Dilemma Dept.*: THE FUSE, that punk-with-a-smiley-face band I told you I like, has put out a record on Toshiba/EMI. Unlike in America, where they only push the oldsters, Japanese major labels snap up any young things they can find. Then they promote the shit out of them. They're also rumored to drop 'em fast at the slightest downturn in their popularity. Well, I still liked the band, and wanted to see them. I called their management agency (!!??). They brought me to a show out in the sticks. The woman who accompanied me warned, "Their fans are all very young — mostly teenage girls — I hope it won't make you feel uncomfortable." I put my hand in my pants pocket. I could feel my discomfort rising. "Sure, it makes me uncomfortable," I said, "but it's nothing I can't handle."

4. Don Moore (PO Box 1002, Brentwood TN 37024-1002) is starting a fanzine called FEAR. He says he's looking for "weird art/prose stuff & interviews with industrial-oriented bands." He wants you to write for him. I'm passing on the word. You may see something of mine there, one of these days.

5. Jim Testa writes me from NY that Donny The Punk is in jail again. He was picked up for walking without a license. I don't have an address yet, but if you write to him in care of Jim (c/o Jersey Beat 'zine, 418 Gregory Ave, Weehawken, NJ 07087) he'll forward your letters.

6. My pal Dale, singer of CAPITOL PUNISHMENT, wrote me about his own hernia adventure. I think we must be twins. C.P. did a cover of a John Hinkley song (Bloody Love) the same time ARTLESS did. He's just about forty. Hmmm, maybe we're the same person. Has anyone ever seen us together?

-(The Real) END-

This column is a little melodramatic and depressing, so I want to make some things clear before you read it. First, and most important, is that despite what I wrote in the next paragraph, the revolution in Nicaragua is not over. The FSLN is entering into a new phase: they are analyzing their mistakes but not dwelling on them; they are moving ahead in two basic directions. 1) They are maintaining their presence within the political system as an opposition party, to protect the revolutionary gains of the last ten years and to ensure that the U.S.-backed UNO coalition doesn't consolidate full control of the government. 2) They are strengthening their popular base of support and plan to continue development projects in areas where they won local elections. They are separating themselves from the government and will be receiving international aid and solidarity as a party and grassroots organization. NOW MORE THAN EVER THEY NEED OUR HELP. Anyone who wants to know anything at all about Nicaragua in general, or the FSLN in particular, or what's going on in other Latin American countries, please write me. What I can't answer myself I will research for you. (PO Box 137, Prince St. Station, NYC, NY 10012.) OK. Now you can read the rest of this column, which I wrote last week in a rare pessimistic mood.

*My grief cannot define itself in words. It escapes their narrow grasp. If you feel it, you understand. If you don't and most of you don't - then nothing I say will make it clear. If you never saw the revolution, how can you miss it? I will always be happy that I saw it, lived in it for even a few months. My grief is that the revolution in Nicaragua has ended. My hope is that it will rise again, there or elsewhere. and my selfish hope is that I might be alive to see it happen. What keeps me going right now is the determination I feel to keep on fighting the barrage of lies, distortions and misinformation that makes the people of this country stupid, and to keep fighting the apathy that lets us live our lives in relative freedom and comfort, that lets us imagine we deserve it, while it comes only at the expense of the freedom and comfort of others.*

I finally figured out where we fucked up. We, the people in the U.S. who support the Sandinistas, and who oppose the interventionist foreign policy of our government. It's pointless to think about "what if..." but we should be learning a real lesson here. It's too late for this one, for now, but we'll need this lesson learned, and learned well, for next time. The mistake was this; we tried to play the game by their rules. This, even knowing that they were changing the rules as they went along, even knowing this, we played the game. Their rules should have been rejected completely from the start, because in the end it couldn't have been worse than it is now.

If we had never even bothered trying to flash the respectable face of the FSLN at the U.S. government, if we had maintained all along that even if the Sandinistas were Satan himself, the U.S. had no business being down there, being anywhere else but here... if we had fought hard enough and fought long enough, if we had managed to reverse our foreign policy, which has been based on intervention for so many years now...

And if the Sandinistas hadn't tried to play the game by the rules of their powerful enemy? If they had launched a massive offensive and chased the contras back into Honduras, and followed them there, killed them? The U.S. would have invaded, yes. But the Sandinistas have always been ready for that. Not like the Panamanians, whose country was already occupied and controlled by the U.S. (How could they have expected an invasion? They did not.) Unlike the Panamanians, the Nicaraguans would have put up a serious fight. And unlike the Panamanians, most Nicaraguans not just the military, have guns. The U.S. would not have found itself victorious. It certainly would not admit defeat. But at home, the impact of "another Vietnam" on the people of the United States would have launched us into massive protest. Like in Vietnam, the war would have been lost on both fronts abroad and at home. Many Nicaraguans would have lost their lives in the struggle. But would it really have been any more than actually did lose their lives to the contra war? Maybe not. And maybe the U.S. would have given up, at least a little, for a little while. They certainly would have held off on outright invasions for a while. And the movement against intervention would have gained strength, united in purpose.

That's a lot of "what if's." The fact is that we did not do those things, that the Sandinistas did not do those things, and the simple but very painful fact, is that we lost. We can cry all we want — and there's a lot to cry about -- but we cannot undo what has been done. Our defeat must become our lesson. Even if the Sandinistas had won the elections, things might have continued as before, with the State Department or the CIA (or both) still funding and maintaining the contras. How long would it have dragged on, amid our demands for an end to contra aid? What made us think we might be able to talk sense into the pile of stinking shit that is our government? It's their game. We should never have allowed ourselves to be pawns in it. We should smash the board and crush the pieces. We should free ourselves. But will we do it?

And now, what are we left with? Our State Department has two victories within two months: Panama and Nicaragua. They used to be problems. Now they're examples of successful U.S. foreign policy. How have we allowed this to happen? Where do we go from here? It's going to get worse before it gets better. Our government, and the corporations which govern it, which ARE it, will not stop here. With two notches on their belt, they're on the rampage. And with a passive, lied-to, disinterested public, they've got all the permission they need. This decade ahead of us may be the worst thing our rotten civilization has ever seen. Let's just hope it's not the last thing. I want to see a victory before I die. One of ours.

***Torrid Punker Confessions: Part 1, section 2***
*(For those of you who missed the March issue, this column is the second installment of Torrid Punker Confessions: Part 1. Part 2 will follow in an upcoming issue.)*

As he read through the note, I watched his facial expression change. The look that crossed his brow was at first neutral, then incredulous, then, to my dismay, sheer panic. I had no doubts as to what he must have been thinking: "Oh no, not just a groupie, a *needy* groupie!" He'd read me, as well as the note, wrong. I hurriedly tried to rectify the obvious misinterpretation: "Really," I blurted, "I'd just like to spend some time with you talking. I thought maybe while you were in town..." He interjected, quick with a sheepish dismissal: "Well, I really don't *feel* too well, I think I'm coming down with a flu." He shot a desperate pleading glance at Stephan. Like any friend would, Stephan reinforced Biafra's dodge. "Oh yea, he's sick." Simultaneously, my blood boiled, my face flushed, and my heart sank. In this case, such

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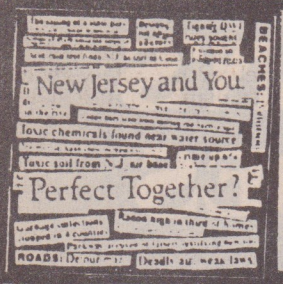
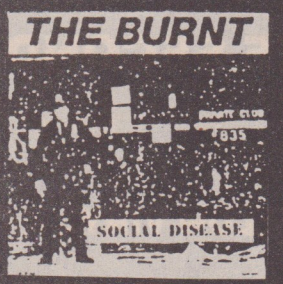


niblick henbane

N.J. OI! E.P.

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an evasion hit as hard as a flat out rejection. Not only had I blown my chance at developing a relationship with the man of my twisted dreams, I'd also made a total fool out of myself in the process. I couldn't help thinking that perhaps if I'd been more cool, aloof, or any number of other possible attitudes, my efforts would have yielded more positive results, or at least one that left my ego intact. Feeling glum and resigned, I ached through the show and peeled off those damn fake fingernails.

Naturally, as any of you groupies out there can second-guess, I then spent several hours writing more letters to him excusing my school-girlish antics. Nope, I didn't send any of *those* either, after all, I'd done enough damage already!

Okay, here's a little reality check, for perspective's sake. Around the time of this fiasco, I was sick to the gills of my redneck New Jersey environs, and my frequent trips to New York City weren't strong enough antidote to the hell I had to call home. I decided that I had to move to the city by any means necessary and purge myself of the suburban experience. Perilously close to expulsion from school due to excessive absenteeism, I chucked high school altogether and planted the seeds for a move into Manhattan.

During the first year I lived in the city, my fixation with Biafra got lost amidst the more pressing urban obsessions, such as finding and keeping jobs, apartments and friends. Yet, sure as truth is stranger than fiction, the Biafra Legacy continued itself in weird and revealing ways.

By some gracious twist o' fate, I had secured Debra Adele, guitar goddess of the False Prophets, as an amiable, if not equally allergy-ridden, roommate and chum. Since the Prophet's were signed to Alternative Tentacles, the record label headed by you-know-who, the doings of my great God Biafra were frequently part of our household conversation. The scraps of Jello-info that weaved into our incessant girl-talk inspired in me a rekindling of interest. When Deb announced that he would be doing a spoken-word performance, I decided to tag along for curiosity's sake.

After a pleasant, thought provoking performance, Deb, Stephan and I were clustered near the stage talking. Biafra approached and joined in the chat, and, hormones forbid, I felt the familiar butterflies in my belly. I can only assume that he didn't recognize me from our previous encounter, for he looked me up and down and said, in reference to the pink Betsey Johnson number I was sporting, "I LIKE that dress." In the fashion of a true Manhattan trendster, I lifted my skirt hem to show my burgundy mesh tights and replied coolly, "Well who says feminists can't wear fishnets?" All manner of previous school-girl silliness was instantly nullified as my retort was not only slick, but, by means of alluding to a lyric of his, flattering as well. He nodded approvingly and almost blushed. Ah ha, approval at last! This little flicker of interest on his part reignited my feelings for him ten-fold, to what they had been in years past. Perhaps this man had something for me after all! Wiley and opportunistic as ever, I manipulated via the proper channels and arranged to escort him to the airport the next day.

Squooshed in a taxi en route to La Guardia, Biafra and I shared strained conversation in the sweltering July yuck. Both ill at ease, we tried to make light of the absurdity of the situation, to disastrous results. The high point of our afternoon together came when Biafra's carton of procured promo tapes burst repeatedly, sending cassettes flying in a noisy clatter all over the airport floor. We scrambled to pick up the tapes, and make half-assed conversation. During our lagging patter, we discovered that we were both former drama students, that both our mothers were librarians, (all you librarians out there may want to reconsider your child-bearing desires at this point...) and that aside from a mutual physical admiration, there really wasn't much between us to get excited about. I saw him off, cursed the demons of overinflated expectations and tongue-tied apprehension, and, munching a Butterfinger, caught the bus back to Manhattan.

Well, given the cheapness of talk in Gotham City, it sure didn't take long for this innocuous interlude to become exaggerated into an item of hot gossip. Through the infallible machinery of the rumor mill, our afternoon of self-conscious fidgeting was distorted into an all-night passion-tryst that concluded with me taking my new love-bunny to the airport. How ironic that such a disappointing outing got twisted into such a juicy bit of pulp! I tried to shrug it off, but it was difficult to do so when people came up to me saying "Hey, Lily, how's your BOYFRIEND???" A little chain-jerking, anyone?

Now that I had spent some time with my "idol" and was smacked in the face with the reality that he, like anyone else, was a mere geeky mortal, I began to examine the basis of my obsession. What did I want from this man? Sex? Well, if that was the case, I could have just cornered him, pressed a few crisp fifties into his hand, and after maneuvering my lips into something resembling a sensuous pout, wheezed, "So Biafra, do you want to do 'the thing?'" (With my luck he would have just stared at me blankly and said "What thing?") Nah, it wasn't sex. Friendship? No, it was more than that. Well, what?! After much thought, I came to a conclusion about what I really wanted, and I'll tell you: Identity by osmosis. In other words, I figured if I cultivated a relationship with a guy as articulate and active as Biafra, I would, by sheer proximity, acquire those qualities myself. I wanted an identity, and by gum (or, in Ben Weasel's opinion, by gump) Biafra was going to give it to me! I wanted Biafra to whisk down from the heavens and, by sprinkling me with the magic fairy-dust of his presence, do all of my soul-searching dirty work for me. I didn't want to be with him, I wanted to BE him! —As if the world needs two Biafras, one wearing a mini-skirt (I'll leave it up to you to decide which one of us that would be...). If I'd actually had a clue, (which, I'll be the first to admit, I didn't,) I would have seen the obsession for what it was. But alas, identity dysphoria and teenage hormones make even stranger bedfellows than Biafra and I *ever* would have been, so it's understandable that my presence of mind was definitely not present in this ordeal! Considering what I really wanted, there was nothing he could have given me (except, perhaps, mono). No, this sort of shit one has to do one's self, though I've proven through this experience that you can deny that as much as you want.

So, to appease your curiosity, and to defray any archaic rumors, our groupie-celeb relationship was never consumated proper, i.e. we never did get around to bumping uglies. I suppose it's just as well. Trying to envision a Biafra-Braindrop fleshpile conjures up images that have about as much sensual appeal as root canal. I would, however, like to cross pollinate our sex cells to produce two purebred, laboratory-generated hell-spawn named Biafradrop (a female) and Jellobrain (a male, naturally.). Haha, a new generation of neurotics!

This little tale of teenage woe was inspired by Jane Guskin's comment to "BE who you want to be, don't DATE who you want to be." I hope it was as entertaining for you all to read as it was embarrassing for me to write. My copping to such a shady past is akin to a Fortune 500 executive admitting that he wears pink crotchless panties to his board meetings: something frilly and embarrassing lurking under that composed exterior! But, truth is indeed stranger than fiction, and strangeness makes damn good copy! If you are in the throes of a groupie-ish type obsession, I hope you know what you want from this person, and hope you get it, by whatever means necessary.

**LATEX UPDATE:** Thanks to all you campers who have ordered TASTE OF LATEX. The little runt is still available for $3 from P.O. Box 460122, SF, CA 94146-0122. The next issue will feature a much slicker cover, and, as is de rigeur, more smut.

If you are feeling creative, you may want to submit some nasty media. I'm especially interested in receiving stuff that has to do with gender-fuck/androgyny, and I really want stuff that has to do with piercing, tatoos, and other sexy-punky stuff. C'mon gang, we're invisible as credible sexual beings. Let's counter this bullshit, and show our funky feathers. You spend lots of time cultivating you esthetic, so why not let other people enjoy it too? Photos for TASTE OF LATEX don't have to be strictly hard-core sex stuff, just high-contrast, high-quality black and white. So shoot it and send it in! Play safe, kids!

**REQUISITE BRAG-A-THON:** In my never-ending quest for self-expression through self-mutilation, I have added yet another body piercing to my person. Inspired by the antics of sister-Maximum-er Karin G., I had my lip pierced (the one on my face this time). It is festering quite nicely, and manages to tweak out all manner of people who see it. Naturally, I think it's absolutely the tits, and if I do tend to act holier-than-thou as a results, chances are it's because I AM! I will easily reach my petty goal of 21 piercings by the time I am no longer 21 ( I'll be 22 by the time you read this.) Shit howdy. Well, it keeps me occupied, any way!

I saw Dana at a party, slouched on the floor against a wall, a balding intense man with big brown eyes and an anonymous redneck outfit: longjohn top, flairs and a green army coat. I proceeded to act out a crush. Later on I found out that he sang for a

band called Magister Ludi and would swing from ceiling rafters, climb out of a coffin and throw raw meat from the supermarket he loaded for around the club. Today this is known as performance art, but Dana really meant it. For our first date he came over to the apartment I lived in with my mother and tied me up with chords in my little stucco bedroom, bruising my body and not talking much, and then quietly left.

I started going to boxing matches with him. I learned how to comment on the fights and always made sure to keep drinking. I wore handcuffs that were a present from him, and swaggered and staggered after him at boxing matches. He took me back to his house in South San Francisco after a match and blindfolded me until we got to his bed, then tied me down and buzzed me with a vibrator when I passed out. I must have known it wasn't a normal date, but I was an unpopular kid so I didn't really have anything to compare it to. I still thought the whole thing was funny and wrote a song called DANA for my band:

*He's so big he looks like a Marine*
*He's the biggest thing that I've ever seen*
*Even though he's fat and bald*
*He's the only one that I ever called*
*Dana Dana*

He wasn't exactly a boyfriend, but I went along with it for awhile until he took me to the Claremont Hotel, tied me up and pulled out a whirring razor that he wanted to use to remove my pubic hair. This was my limit. I had a fit and screamed right in the hotel at the top of my lungs. He drove me to my job in a construction trailer the next morning and had to pause to puke out his car door on the way.

Linwood I first saw at a warehouse party, slouched in a big armchair, with a porkpie hat, '40s shoes, and two missing front teeth, a big grin that came from a whole city, a whole music, a whole drug, and the walk to go with it, I wanted that walk. I had an elaborate party at my apartment, with no money and a green chiffon gown/earring/scarf ensemble — a lot of things were elaborate parties anyway, and everybody came.

A pretty girl I didn't know brought me a hostess gift of a cigarette holder making me look more like a baby Phyllis Diller. Linwood came, and I was determined that he wouldn't leave even though he didn't seem that interested in me. He didn't leave, but he couldn't get it up either. The next day I found a Ritz cracker with multi colored toothpaste squirted on it inside of my bathroom mirror cabinet.

And I would wait for that cabbie junkie blues bass player in any bar or diner. I went after him with a vengeance. I loved watching him walk that walk, drink gin & tonics, reheat last night's Chinese food by smearing it in a frying pan with butter. I needed him, I loved to fuck him, it's probably the last time I could really fuck, riding him hard until I came for the first time in my life and wanting to go to his bedroom again and again, with just a sliding door between us and the junkies on the living room couch. He always wanted it a little hard, and now that I'm numb and have been full of opiates on occasion I can understand Linwood better — sometimes I wish an 18-year-old me would tackle me out of my sleep.

Linwood had this other, older girl called Marie ShBoom who was married. She left a leopardette G-String under the bed and knew how to give cute birthday cards, and we all went ridiculous rounds with each other. Marie, I realize now, was fun. She owned this store because she said she found diamonds in a box of rags, she had bad scars on her face because her and Linwood were fucked up and lit a match to see what was wrong with their car battery and then it blew up in her face and she had to go to the emergency room, then she kicked in Linwood's ribs and he had to go to the emergency room, then Linwood had Bobby Tomorrow shoot me up a few times and I had to go to the emergency room, and on and on it went, with everything thrown in from methadrine, to gossip among rival seconds in command, to diamond rings lodged in toilet bowl pipes. Once I saw her with brilliant green hair and was so jealous I wanted to immediately die my hair green until I found out it had been a tragic hair dressing mistake. What I thought was a trump card on her part was actually a loss, and once Linwood walked into a bar that contained both me and Marie and quickly left. Finally Linwood turned blue and threw up in one too many cabs, and The Beatnik was the next serious boyfriend that I can remember. Sometimes I wonder if the real relationship was between me and Marie ShBoom anyway.

The Beatnik was a kind of guy I see a lot now that I'm back on the East coast, but there weren't many like him in San Francisco. He was big, lumbering and handsome. He was the kind of guy that could have passed for a jock but decided he was an artist, but then made minimal sculptures and got laid anyway. I met him at a Stranglers concert when I wasn't wanting to meet anybody, and when we walked down the street he kept ripping flyers carefully down from walls, for a project, he said, and there was no way of knowing that no matter how hard I bought it, how much I dressed up or jogged or mooched or hung out with psychotic transsexuals, there was no way to know that for the rest of my life everybody would have such projects, for the rest of my life everyone I knew would always have a project. I just thought it was cute at the time. A Project.

Peter jerked me off and told me he owned me at the same time. He lived with a painter/singer girl but I was meaner then and she just seemed like one of these girls with long brown hair and careful boots who was always squinting and stomping out of rooms around me. I was young and skinny. I wrote clever letters summing up my virtues. I was on flyers before he started carefully ripping them off walls, I had the time to shave my legs, and finally I got a Budweiser bottle smashed on my face, making me look like a boxer with diamond-shaped front teeth, one eye and a bloody chin, and I needed him. I just moved in. Mean wood prints about me began to appear, my social life and wardrobe were restricted by Peter, and we blamed each other loudly and terribly through thin roofless walls. He said leave and I did, and he said come back and I put on my flannel nightgown and said no.

I went out with Travis because Peter was big, grouchy and could make small decisions affecting the lives of musicians, so nobody else had the balls to go near me. Travis wasn't his name. He was good at the "This is my hardcore past and how I was wanted by the mafia and jumped parole and got out of jail and then willed myself not to be paralyzed much to the amazement of the medical staff" stories, and had a fascinating marginal power. He owned a battered down attempt at a shopping mall with thrift store and designer clothing. We went on a tour where I took a battered typewriter and Travis hit a town and ripped out all the thrift store section of the yellow pages and then made corresponding symbols on a map so we could run through a huge Value Village and then dart right over to a tiny Epileptic Society store with a crumpling porch to buy a brown print dress for 10 cents, in record time, and at night I'd sit in our hotel room with a brand new used black Baby Doll slip on and try to type an assignment for school. Travis hated the fact that I was a college girl and didn't know the meaning of work or crime, so he'd have me do things like run out for organic apple juice to keep me busy. But once he gave me mushrooms and took me to see Halloween II and a few things became clear to me as a tripped in the dark theater and one of those things was that I could absolutely not stand Travis. He gave me a plane ticket to meet him in New York for a fashion show and I got on the plane and started shaking and got off to go hang out with a melancholic elegant German rug merchant who didn't last long either, and it took two weeks to get my luggage back.

And I was too-Russian-Jewish-planted-to-the-ground for the reedy German; I hate whining in Chinese restaurants. Soon Hans and I disgusted each other, and then it was Stephen who played bass with me and had first fucked me when I was 17 and always bought me cocktails when he saw me for the six years in between, but I had to leave Stephen because he never wanted me to talk to anybody and was moody in a very gracious subtle alcoholic way. I would beat him if I stayed, but it turned out later we had written two good songs together.

Then came the thrash metal Sicilian who grew up on a couch in Union City, New Jersey, and by then I didn't like sex much but I liked that heavy metal court jester with the dead prince, and I didn't think it was weird to get hit or wait for 3 a.m. visits. A certain beauty prevailed for a couple of years and I understood something about my mother for the first time, that ability to love unconditionally, and I don't know if the whole damn ride has been worth it. I never got a card on Valentines day but 80% of my dental bill is still paid by the Lucky Stores Medico Dental Union Insurance Plan, lot 115, 'cause the guy who tied me up and took me to boxing matches put me down as a spouse on his union form when my teeth got knocked out.

## Gardening with Eugene

Luis Bunuel was a Spanish film director who in the course of an amazing career directed movies in France, Mexico, the United States and perhaps even some other countries. He was one of the original surrealists, combining striking yet intentionally meaningless images with the concept of "scandal" as a potent political force; in other words, by

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# eMpTy records

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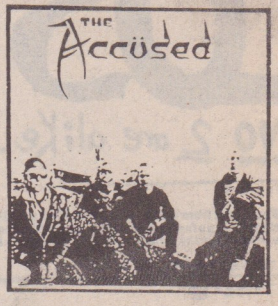


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LOST - cassette 2nd demo. MRR #71

Catchy energetic stuff that sorta reminds me of the first DESCENDENTS album. Seven cool tunes; "It's Time" is a standout. (WG)
(777 Nagle Rd., Erie, PA 16511)

LOST - cassette first demo, MRR #68

A four-songer here. Powerful quick punk with solid guitar work and a definite sense of urgency. Don't know what they're saying, but this is good. (WG)
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showing a priest gambling and whoring on screen one could more effectively fight the stranglehold of the church then with 1,000 essays.

Go see a Bunuel film whenever you have the chance. His Los Olvidados (The Young and the Damned) is a harrowing portrait of street life in Mexico City. His last film, The Phantom of Liberty, is a combination of narrative film and surrealism in which the camera will follow a particular character for 10 minutes or so, then pick up a person passing that character on the street and follow the new character instead, never returning to the first one. His Exterminating Angel, about a bunch of partygoers who find themselves psychologically unable to leave a room in a house, is a masterpiece. These are just three of his many films.

Recently, I have been reading My Last Sigh, a short autobiography Bunuel hacked out. One chapter deals with his fascination with dreams. I found it tremendously impressive that one of his strategies if he found a film too short was simply to toss in a dream or two, even if the moneymen didn't like it. (The great American director Robert Altman, on the other hand, had a more practical approach—he used to keep a phone booth in the prop truck, and if a production was short they'd throw in a scene where one of the main characters gets a phone call.)

"If someone were to tell me I had twenty years left, and ask me how I'd like to spend them," Bunuel says, "I'd reply, 'Give me two hours a day of activity, and I'll take the other twenty-two in dreams...provided I can remember them'."

It's the remembering them that is often the hard part, but provided you do, a weird dream can linger with you when everything else you've experienced in life may have fizzled away. This is maybe why Bunuel admits it wouldn't matter a bit if all his films were turned into a blazing bonfire in his garden. The dreams he could keep...inside his head.

I fell asleep over this delightful book, and wound up dreaming and remembering it. I'll pass this bizarre and maybe even stupid dream along to you as an example of how our dreams can seem both relevant and irrelevant.

For some reason I dreamt about singer/songwriter Michelle Shocked. Don't ask me why. I hardly ever think about her. I met her once at the Vancouver Folk Flestival, where we had the unfortunate luck to be participants in a workshop presentation on the music of Woody Guthrie. "I thought they meant Woody Allen," she admitted. I shocked everyone there (no pun intended) by letting on that I had no idea it was Woody Guthrie who wrote the song This Land is Your Land. I'd always hated this song and had never been the slightest bit interested in who wrote it.

Anyway, there I was (in my dream) on the road in France opening up for Michelle Shocked. I was part of large entourage including (here the memory is hazy) a boyfriend of Shocked's who was producing her records and a video crew who were able to provide each member of the tour with videos of the day's highlights at the start of each evening.

Bunuel writes about how erotic adventures in dreams usually turn out poorly. My dream was no exception. Although I honestly admit I have absolutly no sexual attraction for Michelle Shocked, there we were on the first night of the tour sharing a double bed, both nude. We never even touched each other. I remember her telling me that sleeping arrangements like this were sometimes necessary on the road, to economize! I understood this. Christ, I even shared a waterbed with Kramer once! (We both kept our clothes on.)

The tour wound on through some of my favorite parts of France—Arles, Nimes, Aix-en-Provence. I understand completely why I would dream about these places. I lived in the south of France for half a year when I was 11 and have been haunted by memories ever since. I saw these places again in my dream, with the vivid clarity one only experiences in these nightly journeys of the mind. The audiences were large and enthusiastic, the food good, the tour organization efficient.

Then things took a turn for the worse. I don't remember what city we were in, but moments before my set I was informed that I would not be allowed to play, they had decided this audience did not "need to hear me." I remember the bitter feeling as I walked through the crowd looking at faces, and all the various strange types of people my mind paraded out in front of me, image after image.

I tell people all the time in real life that although some traveling is exciting and fascinating, the only thing that I live for on the road is the hour or so onstage over the guitar. This is true. Without this all the rest of it is disposable. Certainly a life of travel would be more spontaneous without the schedule of where to be each day and night that goes along with a concert tour. And there is nothing as bad as the lonely feeling one gets hundreds or thousands of miles from home when things go poorly and there is nobody to share it with.

This is how I felt in my dream. I confronted the Shocked organization and told them I was leaving—now. There would be no second chance for them. I would not be part of a tour where I could be shafted so easily.

I woke up in the arms of my 5-year-old daughter Molly, who had woken me up and dragged me into her bed to comfort her. She sleeps badly and we don't know whether it is her dreams that bother her, or simply the feeling she has when she wakes up in a dark and quiet house.

It was the first dream I'd been able to remember in weeks. Maybe because it allowed me to display and act on one of my strongest philosophies about my work and life. Or maybe because it centered on a person who is really not on my mind. Nobody can really explain why we dream about what we do, or what it means.

Yet it all certainly means something, and beyond tbat I find it comforting that no matter how the powers that be try to control our minds—and anybody who doesn't think this is going on is foolish—we simply have to close our eyes and we will be in the midst of a totally free outlet of expression, desire. Our dreams have a sense of humor and drama that we can only imitate, never top, in our waking activity.

Right now we live in a world where our own government is pushing at us to follow a narrower path. To be good little boys and girls, to say yes when told to and no when told to. In other parts of the world people are finally breaking free from decades of oppression based simply on preventing them from participating in our economy. Now they are looking at their new opportunities and wondering if they even want them. And in other parts of the world things go on as before, eating scraps and sleeping in hovels.

We've still got our dreams, thank you. And even our worst nightmares aren't as frightening as real life.

Some punk shows are more like archaeological digs. The recent DOA show in S.F. was just such an event, with people showing up from every strata of the punk scene that ever existed around here.

Besides DOA dating back to 1977, there were some members of the crowd that I can remember seeing at the International Cafe, the first place I saw Joey Shithead and Co. Like Dream, who was DOA's manager as well as the Zeros' manager way back when.

From the late '70s Mab days I ran into Greg and Jeff from No Alternative. They are now in a rockabilly-based punk band (yet to be named) with Barry, the original singer for Christ On Parade. Dim, original singer for 7 Seconds and vocalist on that immortal Section 8 song on the "Not So Quiet..." comp ("Fat Drunk and Stupid") was there, along with a whole bunch of familiar faces from the old Reno scene, including folks from the nearby Indian reservation, where those bands used to play. Dim became a violent guy for a while, but informed me that he's been off alcohol and drugs for 2 years now, and he was back to being friendly again.

From the 10th St hall days there was Kenji and his brother Junior. Kenji was (and is) in the Coast Guard and is a Crass punk (you say "contradiction?"). Junior did the cartoon in MRR #1 that depicted the Misfits in a negative light for their physical attack on a member of the audience at The Elite club, which set off a war between Forced Exposure and Tesco Vee vs MRR. Junior used to be shorter than me (which ain't saying much), but now he towers.

From the Sound Of Music days there was Deanna (used to do the booking there, and is now the lone original member of Frightwig), Dave Vacant (was in S.F.'s Undead, and recently did 3 years for attempting to kill a cop), and one of the Fuckettes. Ian, the one time manager of Flipper, was there. He used to be a major asshole, but has "mellowed" (his words) and now asks that if I see people that used to know him to tell them he's changed. He has.

From Barrington Hall days there was Carol DMR (thrashing as hard as ever in the pit) and friends, and some of the Berkeley skaters crew (BTU).

From the New Method days I saw Kamala (a real trooper, still active booking tours for Neurosis and The Offspring, who she'll go on the road with in a month or so), and some of the old peace punk crowd.

Even Tool & Die was represented, and among others was Mike, former guitarist for Los Olvidados and now in a local "Chatterbox" type band (glam/hard rock/punk roots, can't remember their name). There was Charuki too, one-time roadie for MDC and

later the singer for Cause For Alarm. Speaking of MDC, Franco was there. He's out of the band now, but is doing a solo acoustic act.

From the Farm days was Red, of Nation On Fire, who's now in a new punk band ("going back to the roots") with other veterans from Monterey area bands. Gary Indiana was not there, but if he was I would have been glad to tell him what an asshole I think he's being with his personal attacks on Lawrence Livermore in Flipside. Get a clue, Gary!! Personal smear attacks are fucking lame, and while I understand you've been a longtime Flipside contributor, I still wonder why Al prints that kind of low crap!

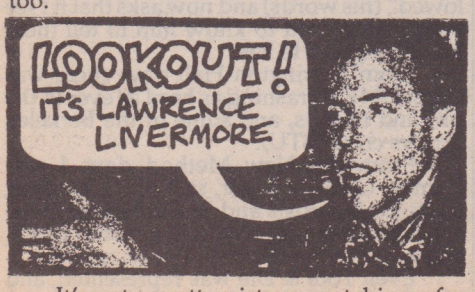
Moving to more modern times, the surprise of the night was seeing Chi of the late SNFU selling DOA t-shirts and badges. He's moved to Vancouver now, and has a new band in the works. I think their name is The Wongs (the flyer reads "Don't fuck with The Wongs", a great line from the movie "The Wanderers"). He says they will have a demo soon, as well as a final SNFU live and studio release coming this year too.

One of the guys from Bomb, who used to back 2 young kids called The Scab, told me one of them, Juliano, was sent away to a "private school," but he's still trying to keep in touch with the scene. Fight back!

It goes without saying that a slew of Gilman kids were there, even though many are under 21 and had to sneak into this over-21 show at S.F.'s Kennel Club. And while I'm on the subject of the East Bay, it seems that Gilman is once again getting healthy, the renewed membership concept bringing in more volunteers and much needed revenue, which is pulling them out of debt and adding new life. Most of the shows I've gone to there recently have been fun again, with a new spirit of vitality, less violence, and spurring on the formation of lots of new bands. Grassroots punk is still regenerating in that neck of the woods.

As to the music itself, while some of DOA's songs are too rock for me (the later material, though they didn't play too much of it, fortunately), their set overall was really rocking. They've always been a great live show, and now is no exception. The sweat and gobs just pour out, and I think they are still the hardest working band around. They did a lot of older songs, which still sound good, and were joined in the second encore by Jello, who did 2 songs from his upcoming album backed by DOA. Very DK's like. The crowd loved it, as well as most all of DOA's set...lots of energy all around.

Yeah, it was one of those nights where a veteran like myself starts getting a weird feeling that I don't really know exactly where (or when) I am. A strange sensation, but I was heartened to see so many survivors still at it too.




It's not a pretty picture, watching a forest turn to desert. Ask people in Africa, many of whom have to spend their entire day walking twenty or thirty miles to find enough firewood to cook their evening meal.

Ask the people in the Amazon River basin, where for much of the year the skies have grown as murky as those of Los Angeles or Detroit from the wholesale cutting and burning of the rain forest. "If current practices continue," said a story buried in the back pages of yesterday's San Francisco Chronicle, "the rain forest will never grow back."

Or ask those of us who live in what once were the rain forests of northern California. For the fourth straight year the normal winter rains didn't come — at least partially as a result of massive deforestation, according to many experts — and as a result, the parade of logging trucks continues uninterrupted. Whole mountainsides are left bare, as the trees disappear into the holds of cargo ships bound for Japan and other countries wealthy enough to take advantage of the American government's decision to liquidate our forests in exchange for a quick buck.

Big deal, you say? A bunch of trees in the middle of nowhere? Never mind the obvious, that the Amazon rain forest produces no less than 40% of the world's oxygen (you know, the stuff we breathe), or that northern California forest land captures and holds nearly 80% of the water used in the state which produces half of America's food supply. If you're so thick that you can't see why the fate of the forest is inseparable from the fate of planet earth, don't bother reading any further. But if it's becoming clear to you, as it is to me, that the future of life itself is at stake, and not in some vague, distant future, but right here and now, then maybe you'll want to listen to what I have to say.

What is happening in northern California is similar to what has been going on in Latin America and other U.S. colonies for the past century. The main difference is that they're not shooting at us, at least not yet. But for all intents and purposes, we are a third world economy. The majority of the people are poor enough that they're happy to take any job that pays a living wage, even if it means destroying their environment and leaving a wasteland for their children. Many of them used to make enough to survive by growing marijuana, but the government's paramilitary campaign, complete with Apocalypse Now helicopters and truckloads of soldiers with automatic weapons, is coming close to wiping out that crop.

A handful of corporations own most of the land. The state and federal governments control vast tracts of semi-wilderness also, but they essentially operate it as a tree farm for the sake of the corporations, selling off the lumber for a fraction of what it's worth to their buddies in private industry.

By the beginning of the 21st century, much of northern California will be on its way to becoming a desert. The California redwoods, the largest and oldest living things on earth, could become extinct in our lifetime. Just as in the Amazon River basin, if the cutting isn't stopped almost immediately, the forest is never coming back.

Unless, that is, there are enough of you who care to do something about it. I don't mean just writing to your congressman, or signing a petition, or attending a demonstration, or writing magazine articles, though all those things are important. I'm talking about putting your hearts and souls and your bodies on the line to stop this madness before it destroys us all.

In 1964 black people were still being beaten, arrested, and even killed for attempting to vote in the southern United States. They marched, they demonstrated, they pleaded in court and in the streets for their rights as human beings, but they were getting nowhere because the government and the police were completely controlled by white racists.

A call went out across the United States for idealistic young people to come to Mississippi that summer, to stand up for the rights of their black brothers and sisters. Thousands of young people answered that call, and their courage and commitment helped bring about the end of apartheid in America.

This summer, a similar call is going out to a new generation. Members of Earth First and half a dozen other environmental organizations are asking young people (of all ages) to come to California for a week or a month or whatever they can spare to speak out and act in defense of the planet. I'm wholeheartedly joining with them in making that appeal.

Last year, handfuls of demonstrators, sometimes as few as twenty or thirty of them, were able to stop several major clearcuts in old growth wilderness. This year the corporations, knowing that their time is running out, are trying to get every tree they possibly can, and to successfully blockade them, we're going to need thousands of people.

And you know something? I believe we're going to get them. Why? Because I think people are tired of being cynical and jaded and desperate, that they're ready to stand up for something more than the right to wear a mohawk and slam dance.

I spend a lot of time defending punk rockers to people of my own generation. Most of the radicals left over from the '60s think punks are a bunch of negative reactionaries with the political consciousness of an artichoke.

Punks, on the other hand, tend to dismiss hippies as burnouts, sellouts or navelgazing new age dweebs. As one who has a foot in both generations (does that leave one for my mouth?), I know you're both wrong. Yeah, most hippies today are an embarrassment to what they once stood for, but you don't know the kind of hippies we've got stashed away up in the north woods. Like the ones who will singlehandedly face down a bulldozer by day, or take out half a dozen bulldozers by night. Or the ones who somehow managed to cut a ten foot wide by six feet deep trench through a wilderness road and shut down an entire logging operation for the rest of the year. As my friend Darryl Cherney, a folk singer and Earth First activist, says in one of his songs, "Hippies don't take no shit anymore."

And I don't need to talk about what punks are capable of, because I've been right in the middle of it for some thirteen years now. Yeah, back in 1977 it would have been ridiculous to think about the black leather and spikes crowd joining up with the hippies to save the trees. It's not ridiculous anymore; it makes all the sense in the world. If nothing else, it's time the two generations learned how much they have to offer each other.

One other thing: those of you who've never seen the giant redwoods of the northern California coast should at least see what you might soon be missing. You should also see a part of the country that, for all its

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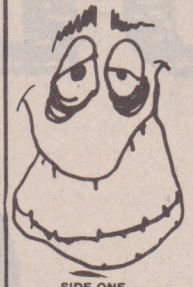

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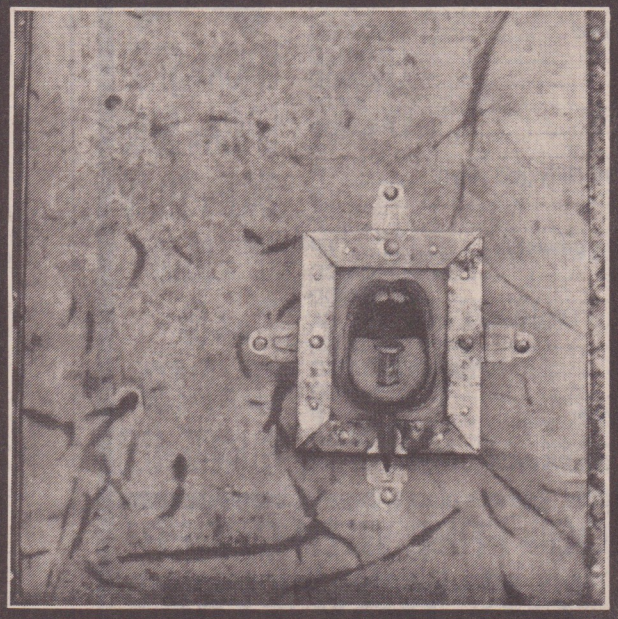

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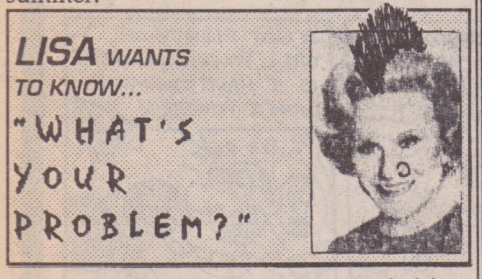
troubles, is still one of the last strongholds of freedom and rebellion in these increasingly repressive United States. I think you'll gain at least as much as you'll give. I say that in confidence because of how much I myself have gained, both in knowledge and peace of mind, from living close to this land.

If you're interested, I'd like to offer the following as some introductory material: *Ecotopia*, a novel by Ernest Callenbach, *Ecodefense: A Monkeywrencher's Handbook*, available from Earth First and fine subversive bookshops everywhere, and Earth Rapers and Hell Raisers, the double 7" compilation record and information packet put out by the folks at Hippycore fanzine.

And now the warning: this is not fun and games we're talking about. While you might come to California and have a grand time getting chased through the trees by some bumbling Keystone Kops, or getting high in the redwoods and swimming in the river and meeting all sorts of great people from around the country, you'd better know that you could be risking your freedom, your well-being, even your life. Just as in the Deep South of 1964, our local government and police forces are thoroughly corrupt and controlled by the large timber corporations. Many local people, especially those who work in the logging industry, have been convinced by their bosses that environmentalists are their enemy, and there may be vigilante groups forming.

If you can deal with that, and I think some of you can, maybe I'll see you this summer. If you want more information, here's an address you can write to: Mendocino Environmental Center/ 106 W. Standley/ Ukiah, CA 95482. The phone number there is (707)468-1660. Tell them you're interested in participating in the "Mississippi Summer in the Redwoods." Yeah, it's a hokey name, but I didn't make it up. Let me know if you can think of a better one. I doubt you'll be able to think of a better way to spend your summer.




*Q: I've been trying to make some major decisions soon, such as whether or not to move to the East Coast, etc. My problem is that I can't seem to figure out if I'm making the right decision, I keep changing my mind. What should I do?*

A: Think about it some more. Compare the pros and cons of where you want to move to. You're obviously not completely satisfied with where you are, so figure out why not. If you're just running away from problems, then moving probably won't help much in the long run. If you wanna move because you ain't getting enough lovin', it might help (although it could be you that's the problem). Whatever the reason, you gotta figure out why you wanna go in the first place. Keep in mind that nothing is permanent, (not even being ugly), so if you decide to move, there's no reason you can't move back.

*Q: What is up with all this body piercing stuff? Is it only in San Francisco that it's the happening trend? I'm really curious about it. Can you give me some info?*

A: Well, dude, body piercing is punk rock. It's cool, it's fuckin' happening. No, really though, it does seem to be in style, and apparently it's not just done for looks. With nose piercing becoming a fairly accepted thing, a lot of people seem to feel the need to go a step further. The latest and most visible piercing right now is navel piercing. However, many people are getting less obvious places pierced, such as nipples and genitals. Nipple piercing has been going on for a long time within the gay community, same with various penis piercings. It's not a new idea at all, many "primitive" cultures have practiced and still do practice body piercings, and I'm sure most of us gawked at those pictures of African tribespeople with huge plugs in their ear lobes and various adornments piercing their bodies. But why? It's not just for decoration, many cultures use this kind of adornment as a status symbol, sort of like in San Francisco. But there is more to it than the appearance, many people say they actually get physical pleasure from their piercings. For example, clitoral piercing is one of the more stimulating piercings to get, and most people get it for that reason. It's supposed to be a good way to get self stimulation. However, there are some people who say it has actually dulled their sexual feelings. A really good thing to read on the subject is the ReSearch book Modern Primitives. It talks all about body piercings and tattooing, it's got lots of pictures too! So if you really want to know all about piercing, that's probably the best way to find out short of talking to someone who does it, or doing it yourself.

*Hey, I'm really bummin', I didn't get enough mail yet, so send me your problems. And if you don't have any problems, write in and tell me why not!!*

*Welcome to our newest columnist, Tom Pig of Poison Idea.*

## CHEW IT TILL IT POPS

### JOURNALISM AND MEDIA SUCK!

People who write columns are pinheads. This whole thing about trying to philosophize in music fanzines is like trying to wipe your ass with a fortune cookie note. All my life I've been filled with hate for the human race. My Dad died when I was 8 years old; he was a Dentist, a D.M.D., and the prettiest man I've ever known. He spoiled me and was as kind as a saint. He didn't live long enough for me to hate him. When he died, my world ended there, and it never came back again. Since then it has been a very angry slide into darkness. And, I always worry when turning a steak on the barbecue with a drink in my hand, or getting up in the morning with a hangover, that I will have a massive stroke like he did, and be left a vegetable who will not be left with the strength to pull the trigger. Most of the youthful flotsam that read this magazine, know nothing of desperation—true, back up against the wall desperation. But, I guess I can be glad to say, that I had a few years of kindness from my Father. Everything since then has been absolute shit. I don't like most people. I don't like any institutions. All systems suck. Teachers are the biggest liars of all. 99.9% of what is passed off as art, is pure fucking shit. The greatest artists I've ever known did not know they were artists. But tell this simple and basic truth to the editors of the local fanzines, music reviewers and in general "people in the know," and they'll snicker with a snarl that befits the snippery of an asshole who graduated from an alternative high school, whose Father may have been a published poet, or a film maker of some reknown. My friend Big Dirty from SMEGMA told me once that coming from a place like I came from and he came from is a sign of character. I don't know, I just like to get drunk. I'm just a drunk character.

Sometimes while drinking I like to muse with my friends about the difference between the left-wing and the right-wing. But you know what?? THEY ALL SUCK SHIT THROUGH A TUBE. All systems stink. There is no right, there is no wrong. There's just what you're experiencing right now at this moment. What's real to you is what's making you react at this moment. And I hope things are going good for you now.

Here now in Portland, Oregon, USA, the free-thinker is called a "racist" or a "sexist" or some other small-minded thing easy to tag, by a local Reed college graduate, or some other scumbag spinoff loser, who couldn't write a good song or a poem, or fry a decent overeasy egg at the local DENNY'S, so he's writing a fanzine to talk about his stupid, clean and sober bullshit-ca-ca lousy, miserable, phony, backstabbing, turncoat, seemingly smiling phony-baloney as always "I didn't like you ten years ago and I don't like you now" shit prose. I say fuck you to all of you.

What I have done, and the people I care about have done, will last forever for those who are truly free.

When I started to write this column, I sent one in to Tim...he wanted something that hit a little harder...here it is. In Portland there's a local newspaper called the WILLAMETTE WEEK that claims to be an investigative newspaper. For some reason in this world of recovery clinics, just say no to drugs and Geraldo Rivera, they decided a couple of years ago to print a bunch of dirt and garbage, easily misconstrued by Joe Public concerning a local homeless advocate by the name of Michael Stoops, a man who from what I could tell had rare integrity. He probably cared more and did more for more people in this city than anyone who ever called this shit-hole home. And for that he was ripped to pieces in public by the local media and the rest of human shit that cause the ways and the means of this stinking planet's existence. We in P.I. know the feeling. They don't like us either. Fuck you. Always angry...PIG CHAMPION.

P.S. I don't mean to compare ourselves with Stoops....Goodnight.

**Better Hang onto Your Dreams...**

There's nothing more important than your dreams. Don't let nobody fuck with

'em. If you let 'em crush your dreams you're gonna be in a whole lotta trouble. The streets of Berkeley are filled with Lost Souls who've lost touch with their dreams. I knew this one guy... he used to come by and ask me if I wanted to go out for coffee and "kill some time." The poor fucker spent his whole life "killing time." What a phrase! And y'know, if you're not trying to live out your dreams, well, that's all you're doing — "killing time." Most people just take their time and piss all over it. And they'll piss all over yours too, if ya let 'em.

Deep down, everybody's got a dream. Yet I'm always amazed at how easily people give up on 'em. This is important, you better not give up without a fight. You've all heard the stories — the guy who dreamed of being a musician, but his parents convinced him to give it up and pursue a more "sensible" alternative. So he spends the next 40 years committing slow death killing his time as a respectable proctologist, or some other dreary "career." Then, when he's 70 and a decrepit old thing on his death bed, he can congratulate himself for killing his time in such a pointless, dreary fashion. Horray, horray. Unless, of course, your dream is to be a proctologist.

School is supposed to prepare us for our lives, so why the fuck isn't there a required course "Finding Your Dream - 101"? This is the most important question you'll ever ask yourself: "What do you REALLY want to do with your time?" And yet, again, I'm amazed at how little time people put into answering this most fundamental of questions.

It's like people are so afraid that they might fail to attain their dreams, they figure they're better off not even TRYING to attain them. Or they give up after only a half-assed stab and then reconcile themselves to a life of killing time with all the other normal, well-adjusted drones. SHEESH!

If I asked you what is your secret dream of dreams, what would you say? If I asked you how much time and effort you've put into realizing this dream, would you be satisfied with the answer?

Of course, merely having a dream is not enough. You've got to be willing to work hard, and pay the price. And, most of all, you've got to be ruthlessly pragmatic and use practical common sense if you want dreams to come true. My first big dream was to be a professional basketball player. But I soon realized that, being 6-foot tall, slow, white, my chances were basically nil. So it's back to the drawing board. I'm now pursuing my second dream: to make a living off my art. Of course it's a long shot, as most dreams are, (they didn't come up with the phrase "starving artist" for nothing, ya know). But I'm doing something I love, and if you're not doing that, well, you're killing time.

If you're not ruthlessly pragmatic, you end up like Don Quixote, chasing after illusions that'll never come true. This friend of mine is a total Don Quixote — he's got a heart of gold but a head of mush. His dream is to buy land in the country and start a Rainbow Family-type hippy commune of peace and love. But he's so impractical in the way he goes about implanting this beautiful dream that it never comes true. Ye who build your hopes on a foundation of sand...

Of course, it's sometimes pretty tricky to separate a realistic dream from a hopeless illusion. Because your dreams are basically an illusion — they're an ethereal image deep within the heart of your soul. It's making your dreams real, that's what this blather is all about.

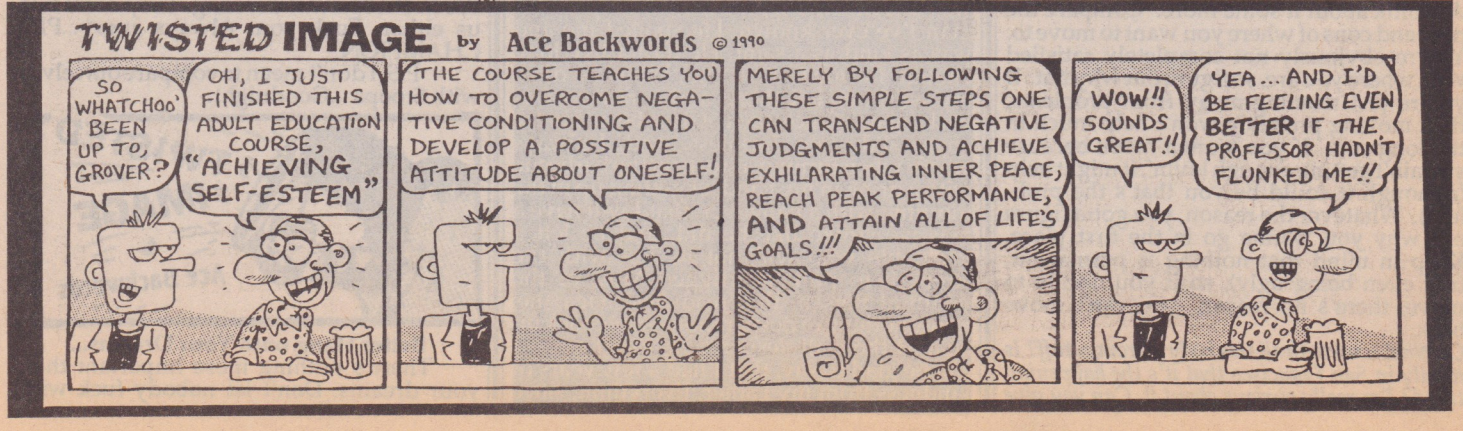
I had another friend, she had all kinds of cool dreams. But what killed her was, she wasn't willing to work hard to make them come true. She'd sit around and get drunk and daydream away about all the wonderful things she was gonna do: the Great American Novel she was gonna write; the beautiful garden she was gonna plant; the award-winning film she was gonna produce. But without hard work, they're nothing but pipe dreams. Thought without action equals zero.

In fact, the phrase "pipe dreams" comes from opium smoking. I've heard heroin aficionados describe the horrible allure of the opiates. When you're on your nod, you have such wonderful, vivid pleasurably dreams — imagining what a wonderful time you'd have, say, at a picnic on the beach on a sunny day — that, hell, the daydreams and hallucinations are so wonderful, what's the point of striving to act them out in the real world? You can get lost within the caverns of Dream Land. Some mental cases go there and never return to reality.

Still, the Don Quixotes are better off than the Joe Normals: the poor slobs with NO dreams. You see them in the Financial District with their bland grey suits, killing time from 9 to 5, chasing no rainbows, merely existing until they die.

It's no wonder people in this society are so miserable. They're hopelessly out of touch with the only thing that makes life worth living. Even the dream-weavers of society — the artists and musicians have lost their way. You ever read the average rock star interview in Rolling Stone? Instead of painting rainbows and launching dreams, just about the only thing they talk about is their marketing strategy for achieving international superstardom. They might as well be selling shoes.

I'm not big on giving advice, but one piece of wisdom I emphatically endorse is this: GO FOR YOUR DREAMS! Shoot for the stars. And even if you don't reach them, well, you're still headed for the moon.



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---

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# WHATS THE SCOOP?

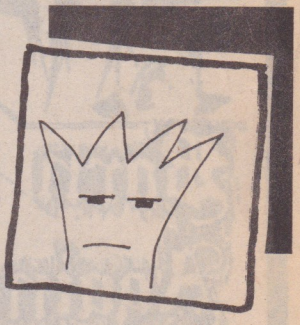
By Alisa Schulman

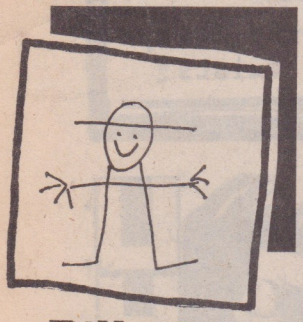
**This month's question:**

# How do you feel about the demise of vinyl?

, aka "Rip Chord", age 19, Fremont, CA

"It's the wave of the future! It's technology overcoming the past! No, really, I like big records. I think they're a lot neater than CDs, especially when they've got big gatefold sleeves like the Beastie Boys album or something...You can read the liner notes and everything; it's a lot more fun, more a personal thing than a sterile CD. And they're too expensive, they cost like $6 to make or something, and they sell them for like $18. It's a ripoff."



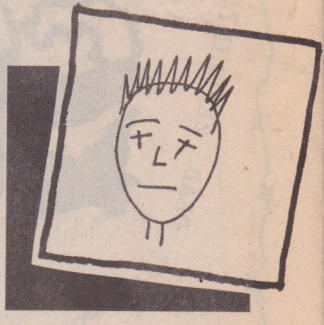


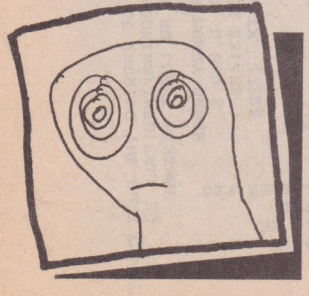
Doug, age 29, San Francisco, CA

"It's not dead yet! You know, two of my last holdout friends bought CD players. I'm one of the last now that doesn't have one. And I bought a CD the other day even though I could have bought vinyl, because it was only $5. I got it recorded at a friend's. No, I'm not happy about the demise of vinyl."

Billy Jam, age 32, Ireland

"I think it sucks because it's just corporate America at its ugliest (or best, depending on how you look at it). They don't give anybody a choice. I wanted to buy some 7"s that were in the Top Ten, but record companies have stopped producing the 7"s. The demand is there, but they've stopped it, forcing people to buy the full-length album, cassette, or CD. A lot of record companies don't even bother with vinyl anymore. It sucks because they don't give you a choice and they charge more; there's a big price difference."





Jeffrey Cobb, age 25, Montclair, NJ, "Aries"

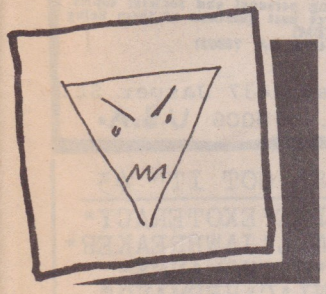
"I feel terrible. It's awful. I've got nothing against CDs personally, but when it's forced upon you and you have absolutely no choice but to spend an enormous amount of money for a product that does not do what it says it does (which is last forever, stay clean, be indestructible, etc.). It's just kind of distressing that everyone is willingly falling for this big industry scam. It's kind of a drag."

# WHATS THE SCOOP?

**note: film destroyed at photo lab—sorry!*

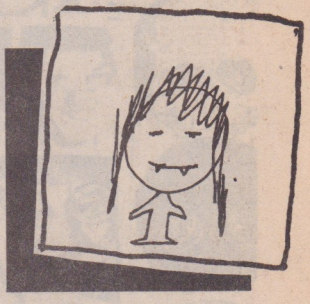
**Mildred, age 15, Chico, CA**
"I feel very sad about it, but I do have hope. From what I've heard about CDs, they're really not as resillient, long-lasting and wonderful as first thought. So hopefully, people will realize that CDs are all a fiasco and that yes, they're charging us way too much for them, and that people will revert back to wonderful vinyl."

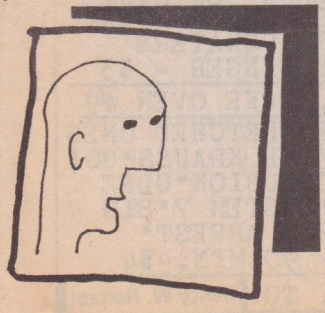
**Bob Cremer, age 42, Berkeley, CA**
"It's terrible. Because CDs are being mastered sloppily and they're cutting down on the running time, so you're actually getting less music than you used to get on vinyl. And I don't think the quality is any better."



**Curtis, California**
"I haven't really decided yet. My initial reaction was 'yuck, I don't like CDs and I don't know how they work', but after so many records with quiet passages in them getting all scratched up, I got really upset and started thinking 'gee, maybe there's something to these CDs'. *(Do you own a CD player?)* No, I don't even have a record player—I'm a real freak!"

**D.C., age 36, Berkeley, CA**
"Vinyl should never die—it's very sad and frightening. I think part of the problem is that the CD technology has become so cheap. And it's being pushed on us, and we need alternatives. *(Will you buy a CD player?)* I have one in my household, but I'm very frightened about it. It's pretty scary that turntables might not be available soon."





**Mark Beaver, age 27, Oakland, CA**
"In a way I'm kind of happy that a ecologically unsound industry is going under (the production of vinyl is toxic), but then again I really love my albums and I'm sorry to see them go, especially seeing them go at a rate they're not reappearing on CD. But I'm also a big fan of the CD, and I really don't mind that much."

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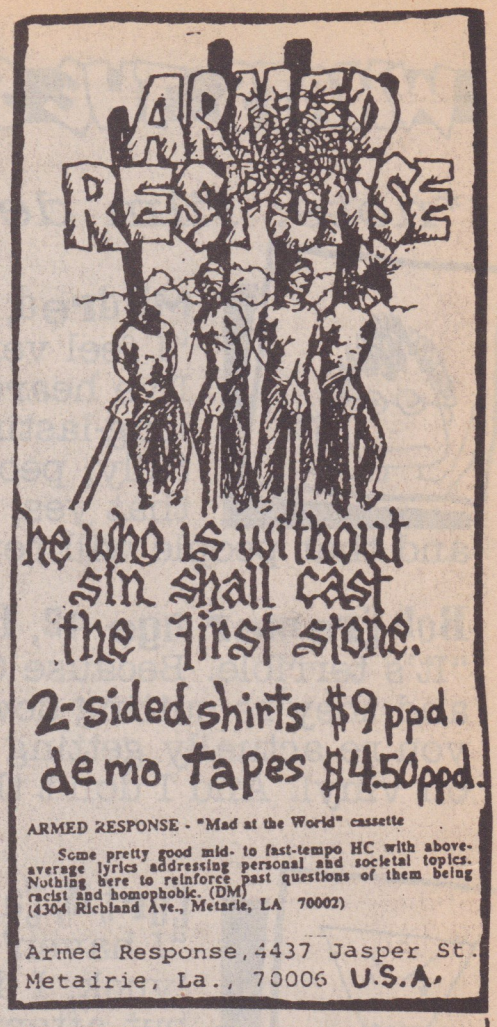


ARMED RESPONSE - "Mad at the World" cassette

Some pretty good mid- to fast-tempo HC with above-average lyrics addressing personal and societal topics. Nothing here to reinforce past questions of them being racist and homophobic. (DM)
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Armed Response, 4437 Jasper St.
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1. Syracuse Productions
2. 410 Wescott St., Syracuse, NY 13212
3. All (315) 474-4684 Jenn 652-3417 Mike 471-7844 Owen 457-7815 Matt
4. 150-300 people
5. lodging always, food usually
6. Ave $100-150 touring and out of town bands always get paid. Price depends upon how well known band is and amount asked for.

1. 2X12 Productions
2. 2431 Elsmere Ave Dayton, OH 45406
3. 513-278-2801, Ken or machine
4. Various halls, up to 400 capacity. Can arrange gigs in Cincinnati, OH Ft. Wayne, IN, Anderson, IN and Ricmond, IN too.
5. Lodging and food usually provided
6. Guarantee, then points after expenses.

1. Circle A Lodge
2. c/o Phil Brito, 2583 Camino Chueco, Santa Fe, MN 87505
3. (505) 471-1334
4. Small homely venue, 125-225 people can fit in it
5. Lodging and veg. meals with local scenesters
6. $50-200 depending on turnout P.S. Lodge itself is in Glorieta, NM, 15 miles NE from Santa Fe, NM

1. Step One Productions
2. PO Box 172, Preston PRI 7BE, England
3. 0772555541 (ask for Gaynor) 10am-10pm
4. Three venues: 200, 300, 800. Only 2 smaller venues readily available
5. Lodging and/or meals available
6. No guarantees, but expenses and a % of door is the usual

1. Shammy Productions
2. Nib, 719 Johns t.w., Listowel, Ont N4W 1B6, Canada
3. 519-291-3436
4. Holds 200-500
5. Lodging may be possible
6. 100% of profit goes to bands

1. Humbuggery Fanzine
2. 5403 Everhart Rd Box 101, Corpus Christi, TX 78411
3. 512-991-4890
4. Mommy, daddy and baby hall (100-1000 capacity)
5. Meal and accomodations? We'll do our best to help
6. Let's make a deal

1. Noisy Concept Productions
2. Mike Thain, 621 Bassett Rd, Bay Village, OH 44140
3. Mike (216)871-4354
4. Small, 150-200 people max
5. Not really - you can maybe sleep on the stage like Rats of Unusual Size
6. Get real! If 150 show up - things can be $200-300, but if 75 show up, its gonna be more like $50

1. Fourfront Productions
2. Joel Wick, 115 Candlewyck #704, Kalamazoo, MI 49001
3. 616-383-2710 before 11PM EST
4. Three venues: 1 up to 150, 1 up to 450, and 1 up to 1200 people
5. Usually can provide food and lodging
6. Percentage or guarantee after expenses (rent and sound)

1. Ding Dong Ditch Productions
2. 3838 Dearborn, Rochester Hills, MI 48309
3. 313-852-1203
4. College campus gymnasium or cafeteria
5. Lodging can be provided with food
6. After expenses, all money goes to bands. We are a non-profit organization

1. Las Vegas Alternative Co-op - Karen
2. 556 N. Eatern Suite D 153, Las Vegas, NV 89101.
3. 702-382-5636 leave message on machine
4. Elks Lodge 300 people. Bar available with ID
5. Housing must be arranged in advanced, but is possible, meals possible also.
6. Non-profit organisation, $150 guarantee or neg.

1. FungusCore Productions
2. 9219 117 St, Edmonton, Alberta, Canada T6G 153
3. 403-433-2667 (Anton), 403-431-1296 (Court)
4. 150-300
5. Food and shelter can usually be arranged.
6. Negotiable. Generally a percentage.

1. Antena Krzyku
2. Arek Morczynski, PO Box 1811, 50-385, Wroclaw 46, Poland
3. 071-213790
4. Different venues around Poland and Czechoslovakia, 200-800 people.
5. Lodging and food available
6. Guarantees (fare) in local currency

1. Flesh Hammer Enterprises
2. Kevin Bandeen, 1026-C Woodson Rd, Baltimore, MD 21212
3. Kevin - (301) 435 6844 M,W,F after 4 pm (EST) / (301) 821-5961 T,Th,Sun 3-11 pm (EST) / John - (301) 467-2746 anyday 12-5 pm (EST)
4. 150-750 people; several venues available depending on band's draw potential
5. Lodging can usually be arranged, meals probably not; but all the coffee you can handle
6. Guarantee very possible depending on band's needs and venue availability. Also % of door, depending on amount of guarantee and turnout. Weekend shows better than weekdays.

1. Rock Hard Productions
2. Jason Emerine, 2935 E Clover, Wichita, KS 67216
3. Jason 316-529-2297 or Jerry 316-777-0089
4. Various halls 50-300
5. Meals and lodging can be arranged
6. Guarantees fixed in advance or how many people you can draw after overhead cost

1. BSM Presents at ABC No Rio
2. Mike, 175 5th Ave #2589, New York, NY 10010
3. Lou 212-254-3697
4. 225
5. Maybe
6. No big guarantees but will try

1. Numbskull Productions
2. Located 60 miles north of LA between LA and Santa Barbara. C/o Eddy, 2490 Deerfield Ct, Camarillo, CA 93010
3. 805-987-2076 or 801-373-5066
4. Capacity 200. A, finding a larger hall for bigger bands
5. No, but great Mexican restaurant and motel across the street
6. Percentage of door, guarantees negotiable

If you havent sent in an all-ages listing yet, please do so now. If you have already, don't forget to send in a new postcard each month to renew your listing, as a new list will be created each issue. A listing may be removed if enough bands write in with a complaint.

THE BEHIND THE NEWS ROUND-UP FOR.....MAY, 1990

# MRR NEWS

**NY MURDERS**

See Page 2

MRR NEWS welcomes your contributions in the way of original articles, newspaper clippings, or hot tip reporting 

# GERMANY: EAST MEETS WEST

*Hundreds of thousands of East German refugees, huge demonstrations in East Berlin, Leipzig and many other East German cities, the opening of the wall, the breakdown of the East German state, strikes, the inevitability of the reunification of the two Germanys—for me it is surely exciting to live in West Berlin right now and watch and be part of that process. Still, it is a challenge as well. What it all means for the working class, in Germany and outside, is not yet decided. What is a liberation from the Stalinist, state capitalist rule could well become the beginning of a new age of corporate capitalist exploitation. This brings new problems to the revolutionary left and it is necessary to rethink our political strategies.*

*In the following article I will just try to give a subjective overview of what went on in East Germany over the last few months. I spent a few weeks in East Germany since it all started and will try to write some more stuff—and especially ask some East Germans to comment on their situation. In case you are interested in a more profound discussion, if you have questions, etc., write to XL c/o SISINA, Postfach 36 05 27, 1000 Berlin 36, West Germany. I am connected with a bunch of people who publish a magazine called "Wildcat" and are involved in several workers and tenants groups in West Berlin and other West German cities. Of course, we are interested in information about class struggle in your area and the stuff you are involved in as well!!!*

**Movements**

The main issue since December '89 has been reunification of the two Germanys, but it all started off quite differently.

In East Germany, the "old" opposition movement had tried for years to organize people against the regime. Christians, social democrats, alternative left, communists (non-Stalinists) and anarchists had to meet and act secretly, always threatened with arrest, interrogation and intimidation. These groups were mostly organized locally and many needed the church as a cover, using its rooms and equipment for meetings and publications, even punk concerts.

In mid-'89 the situation tensed up. The reason behind it was the widespread anger against the regime. The actual starting point for the new movement was the fact that since August thousands of East Germans could leave the country through Hungary, which had opened its borders towards the west, and through the West German embassies in Prague and Warsaw. When in September trains taking refugees from the embassies of West Germany passed through the East German city of Dresden, angry crowds started the first major riot in East Germany since 1953.

The economic and social problems due to the emigration and the determination of many East Germans to fight the regime became so obvious that the Stalinist ruling party (called the SED) was forced to change the party and state leaderhip.

Meanwhile in Leipzig, the second biggest city in East Germany, more and more people attended the Monday praying that had been organized by opposition groups for years. Where previously few activists had met in the Nicolai church in Leipzig's center, now hundreds, and later tens of thousands, turned up every Monday evening and marched through the streets. The cops did not attack the marches through mid-October, overwhelmed by the masses that ignored the threat of arrest. On October 17th though, they turned up in riot gear for the first time, started beating people up, arrested hundreds, humiliated and tortured them. The result was that now even more people dared to criticize the government. There were weekly marches in many East German towns. The Stalinist party lost control over the media due to the pressure from the streets. The secret police (called Stasi) and the corruption of many party officials became objects of public criticism, something unbelievable even two months earlier.

Apart from the anger against the regime, the main concerns of the people on the streets were the freedom of speech, the opportunity to travel to western countries, and reforms of socialism. Furthermore, many emphazised, that they wanted to stay in East Germany and that western-style capitalism is no alternative.

**Reunification**

The atmosphere changed quickly through November and December. The government was forced to start negotiations with opposition groups. So-called "round-tables" were established first in Berlin and then in all cities and villages in East Germany. At these meetings, the Stalinist bureaucrats had to justify their policies. In many towns the "round tables" and therefore the main, predominantly liberal, opposition groups de facto took over the administration.

Meanwhile, supported by the reactionary West German media, many demonstrators demanded reunification and started carrying German flags. They attacked all left wing tendencies in the opposition and accused them of wanting to restore the old rule. In Leipzig, where the Monday marches were attended by 100,000 and more, left wing groups started meeting at different places from the rest of the marchers and were shouted down later at the main rally. By January, many of them were already staying home, being sick of all the nationalist crap on the march.

Some of the opposition groups were changed into political parties to prepare for the elections on March 18th. Social democrats and conservatives claimed leadership of the opposition, backed financially and organizationally by West German allied parties. Together they are pressing for the introduction of western capitalism and democracy in East Germany and promote the nationalist discussion. Their aim is reunification.

**Fascists**

On the other hand even more right wing groups started turning up on the marches and set up new organizations all over East Germany. They again were supported by the West German fascist party "The Republicans". They use the political inexperience of many East Germans and their "anti-communism" and try to rally them around racist, sexist and fascist ideologies.

Fascists have a tradition in East Germany, though. There have been fascist groups for a long time and increasingly so since the early 80s. Some of them copied the skinhead fashion. Fascists organized socially and started attacking opposition meetings, punks and anarchists. The regime ignored them for a long time and even sent people to prison for publicly saying that there are fascists in East Germany. In the late 80s, the cops arrested skinheads on occasion and charged them with "hooliganism", but still there was no public discussion possible. By then there were fascist groups in many cities, though each of them pretty small.

Since November '89, the fascists used the weakening of the state. The cops did not dare to act against anyone really anymore. Fascists openly distributed flyers, gave interviews to the media and had bigger meetings. There had been contacts between West and East German fascists and skinheads and those were intensified now. They used the reunification discussion and nationalist wave to recruit more members and continued to attack left wing groups.

The left was not prepared, but they are now slowly getting together, intensifying their anti-fascist actions. In January, East Berlin squatters organized the protection of their houses during an east/west soccer tournament. Some soccer fan clubs are infiltrated by fascists.

**Nationalism**

It's hard to judge the whole reunification wave, taking the experience of the East German working class over the last decades. Most of them do not believe in nationalism or the superiority of Germans or whatever, but simply are tired of the old regime. Most reject the attempts of the "Republican" fascists to patronize them as much as they oppose the old regime. Nevertheless, they are faced with very few choices: another "socialist" experiment, the status of a cheap labor colony, or being part of western capitalism. The last seems, at least in material terms, the best. Having seen the much higher living standard in West Germany and being fed up with cueing up in front of shops or having to wait for years for spare parts for their cars, the materialist aspect is the main concern of East-German workers.

An East German demonstrator: *"Priviliged of all countries, remove yourselves!"*

That makes many of them follow the German banners and for the moment believe in western democratic capitalism. For them it is their only hope. Everything seems better than the old shit.

**Underground**

For the punk and anarchist scene in East Germany, things have changed a lot as well. Having been part of the old opposition movement, the anarchists were at the center of police harrassment and surveillance. Many anarchists have been to prison. Since 1984, the government had allowed thousands of members of opposition groups (and other people they did not want—what they call "criminals"...punks, homeless people...) to leave the country. Many of them had the choice between prison and emigration. The anarchists lost many activists over the years and especially the experienced ones who were tired of the continuous threats. After November 9th, again many headed west. The cosy West German autonomist scene and subculture gives more chances to survive and have fun than the fight in the rough East. The remaining anarchists and revolutionary left wing activists are trying to reorganize and use the opportunities they now have and did not have before. In some towns like Leipzig, Berlin and Rostock they've started to squat houses, opened cafes and other places for meetings and organized anti-fascist action groups. I went to a punk concert in Leipzig in January and it was great to

*Continued Page 2 Col 1*

## GERMANY from Pg 1 Col 4

see them having it in a big place (rather than in a cellar or small place as before) and not being afraid of the cops closing the place down. The lyrics of the East German punk bands there reminded me of the political radicalism of the late 70s punk in Western Europe.

As in West Germany, the anarchists and most radical left wing activists in East Germany have hardly any connection to workers and their struggles in factories, hospitals or whereever. There are a few revolutionary groups that try to organize in factories and other working places and start a discussion about the perspectives of class struggle. They are small and often caught up in ideological struggles with both Stalinists and social democrats. What's new?

### Struggles

There is a fear in the Germanys and outside that the nationalist wave and reunification will open a phase of right wing government and even worse repression of the left. I think there are a few possibilities and that's just one.

The developments in East Germany and the rest of Eastern Europe will change peoples' lives rapidly and the people take part in that process. It will be the workers both in East and West Germany that decide the way it will go.

In November and December '89, the movement in East Germany pretty much only happened on the streets. Demonstrations were the main form of the struggle. That's a substantial difference from the development in Poland, where the struggle was centered in the factories, shipyards and mines.

When the East German movement had achieved its first goals, like the right to demonstrate, to travel etc., things changed. In late December and increasingly in January, workers went on strike. First, as a symbolic act against the Stalinist government or the secret police. Then their material needs became more important and they struck for pay raises, better working conditions and against the state bureaucrats who are their bosses.

East German workers have accomplished a pretty easygoing, slow work process (compared to Western companies) that allows them to come late and just sit around at times. They have a job guaranteed and there is no "hiring and firing". After the political changes, many did not work at all, whether officially on strike or not, and the East German economy is virtually collapsing. It seems a big contradiction, but many East German workers want West German capital to move in and buy "their" companies, because that is the only way they see that guarantees them better pay and goods, and an improvment in living conditions.

I want to see what will happen when the East German workers will be confronted with the intense and demanding Western working conditions, the hiring and firing process, etc. Many of the East German refugees that work in the West now do not really fit in and resist the Western capitalist pressure to work faster, be there on time, etc..

One possibility for the near future could be massive fights against the changes both in the eastern and the western part of a reunited Germany. The transition will cost a lot of money and West German capitalists already point out who should pay that—West German workers through pay reductions or a "solidarity tax".

It all depends more or less on whether the capitalist policy of dividing the workers will continue to be successful. Right now, many West German workers fear the competition of the refugees from East Germany on the disasterous housing market and for jobs. Furthermore, the millions of immigrants, most of them Turkish, worry about what will come out of the nationalist wave. They already suffer increasingly from racist attacks and West German anti-immigration laws.

Again, most of the East and West German radical left wing groups have not found any way to react to or take part in the workers' struggles. They are pretty much behind the political and economical developments that reshape Europe.

**Berlin, March 22, one month later-** The conservative alliance won the East German election on March 18. Conservative governments in both Germanys: that will accelerate reunification. That is what the East German people voted for: a quick reunification so that they can take part in the higher standard of living in the West as soon as possible. Nevertheless, it would not be that different if the Social Democrats had won.

Meanwhile, West German companies started dividing the East German economy between themselves. The East German auto industry, for instance, got split between Volkswagen, Mercedes Benz and Opel (a General Motors subsidiary). Furthermore, the capitalists demand the introduction of the West German currency (DM) in East Germany by June. That will mean higher prices for food, electricity, rent, etc., in East Germany, and inflation of the DM. I wonder how the working class will act against this attack on its living standard. Maybe the struggle for better living conditions and a share of the capitalists' profits will generate more worker militancy and anti-capitalist activity.

East Berlin: Anti-Kohl (translates as "Cabbage") protestor Pic: Helene Roux

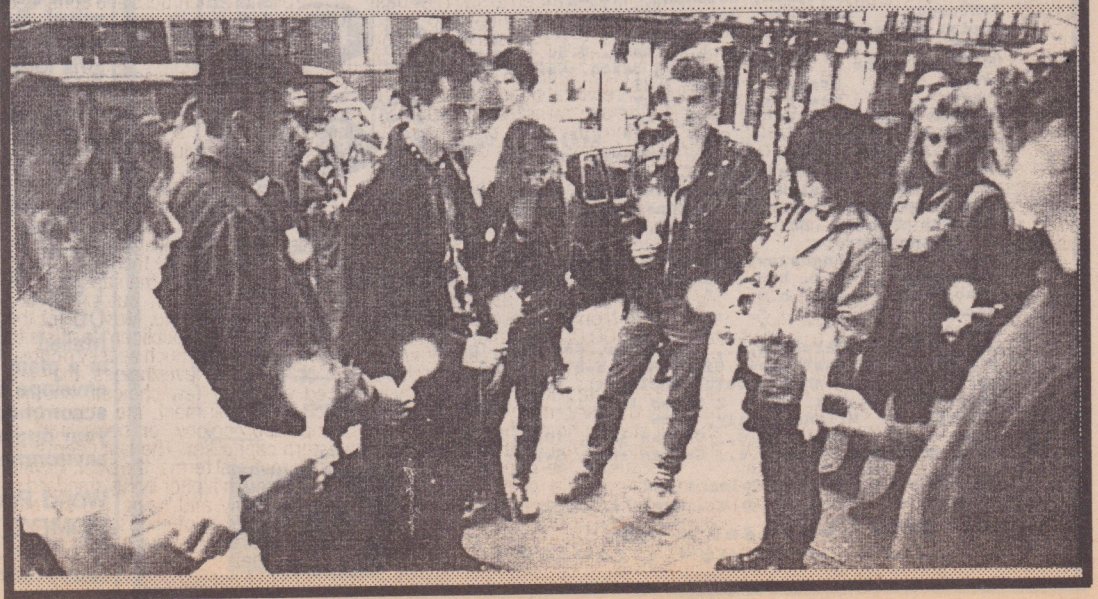
# NY PUNKS HOLD SIDEWALK MEMORIAL SERVICE

On March 18, Steve Kovelan of Ohio, and Lee Wells and Michael McMannus of Georgia were stabbed by a group of skinheads/"homeboys". They were out-of-town punks who ran to the aid of local punk Ralphy Lopez (who put out the "Squat or Rot" compilation EP) while he was under attack by the gang.

Wells died from his wounds, and police had arrested one suspect and were looking for others.

Local punks are divided on what kind of response the growing violence demands--some being pacifists, others feeling the need for armed self-protection.

Also under debate is whether this incident was merely a "turf war" or whether it's related to several other recent attacks.



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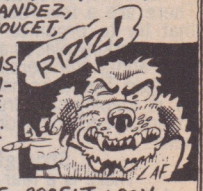


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| Henry Rollins Band | June 19-88, Cols,OH |
| Gore (Holland) | July 20-88, Cat Club,NY |
| Hard-ons (Australia) | July 18-88, Kahuna,NY, |
| Circle Jerks | July 23-88,IrvingPL,NY |
| Agnostic Front | Columbus,OH 12-87 |
| Adrenalin O.D. | Neely's, Cols, 6-28-87 |
| G.I. | European Tour, October, November 86, |
| Circle Jerks | Newport, Columbus, 11-3-87 |
| Die Kreuzen | Bogart's, Cincinnati, 1-87 |
| Necros | Newport, COlumbus, 11-3-87 |
| 7-Seconds | Chicago, Metro, 86 summer |
| Christ on Parade | tour, 86 (summer) |
| Indigesti | (Italian h.c. band, U.S. tour 86 |
| Uniform Choice | Fender's, Long Beach, Calif. 86 |
| Pang | Neely's, Cols, 7-87 |
| SNFU | Neely's, Cols, 8-87 |
| Rythum Pigs | Apollo's, Cols, 5-87 |
| Accused | Apollo's, Cols, 5-87, Neeley's, Cols, |
| Toxic Reasons | Milano, Italy, European tour 86 |
| Redd Kross | Stache's, Cols, 7-87 |
| Negazione | Italian H.C., Alexandria, Italy, 9-86 |
| ChallengerCrew | German H.C., Konstanze, Germany, 10-86 |
| Cheetah Chrome Motherfuckers | Bologna, Italy, 10-86 |
| 2227 | Yugoslavian H.C., Ljuiana, Yugo. 10-86 |
| Varukkers | U.K. h.c., The Mermaid, Birmingham, Eng. 11-86 |
| Chaos U.K. | U.K. h.c., " " " " " " |
| Napalm Death | " " " " " " " |
| Ripcord, | " " " " " " " |
| Nuclear | German H.C., Konstanze, Germany, 10-86 |
| Big Black | last show, Cincinnati,8-87 |
| 3320 | 2 shows, both Cincinnati, 87 |
| Depraved | U.K. h.c., 2 shows 10 & 11, 86 (both British shows) |
| CrashBox | Milano, Italy, 9-86 |
| Kina | Italian H.C., German show, 10-86 |
| Arch Criminals | U.K. h.c., German show, Switzerland show, 10-86 |
| Dag Nasty | Neely's, Cols, 11-87 |
| False Hope | Cleveland h.c., Neely's, Cols, 11-87 |

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# Scene reports

The future of all age shows in Seattle: The last two shows I put on windows got smashed in Washington Hall. This sort of bothers me a tad bit. Look, you people didn't have all age shows in Seattle for three years. Did you enjoy that? No? Then what the fuck are you doing? Do I have to beg you not to destroy the hall? Do I have to give up any smattering of dignity I might still have and grovel? Fine. Please, please, pretty please don't damage the hall. It's the only one we've got. I know most of you really care and I wish I had the space and time to thank everyone who has helped out, played there and just paid to get in. Hell, we've just got to be careful because we're walking on thin ice where the hall is concerned.

By the way, what's with the influx of bald assholes here anyway? There are a lot of nasty rumours floating around town about skinheads and how they're going to kill all the punk rockers. Well, that's all very nice but so far most of it has turned out to be rumor. Except why am I getting weird and threatening phone calls? Anyone know?

I'd like to add one last thing to Ron's tirade last issue. How come there were Doug "I'm a terminally white conservative baby boomer" Jewett and Norm "I legislate against kids having any fun in Seattle but at least I'm a liberal" Rice campaign posters up everywhere before the election? That looks a lot more like litter to me than a few flyers representing what a healthy and prospering music scene there is here. I guess the Lord works in mysterious ways when it comes to the "right" people "overlooking" a law, huh kids? Anyways, on to bands and such.

Hmmm, well as you should already know, the JESTERS OF CHAOS are without a voice having lost their singer in November due to a whole lot of things on both sides that I know nothing about so I'll have to deprive you all of the gossip you thrive on. They have yet to find a replacement although they've been auditioning a few people — all in vain it appears — but we've seen them on flyers for upcoming shows so who knows? Face it, we just don't know what the fuck is going on, that shouldn't surprise anyone. By the way, they also re-pressed their 7".

BONE CELLAR have recently crawled out of the studio with a new tape of more heavier-than-shit dirge grunge. Unfortunately, they are poor folk and couldn't afford to make a whole bunch of copies. But wait, don't dispair, just send them a buck and a blank tape and they'll send it back to you full of their new shit. Write them at 303 So. Brandon/ Seattle, WA 98108.

GAS HUFFER just released a single on Black Label Records. Johnny Cash speedballing and singing for a late seventies punk band. This is a necessity, so if you posess any taste whatsoever you'll take my word for it and send $3 ppd. to Black Label Records/ 1506 E. Olive Wy./ Seattle, WA 98122.

RESOLUTION just hopped out of the studio and are in the process of releasing an EP on Overkill Records. I've been lucky enough to see them live and I urge you to do the same if you have the opportunity, and maybe you will because they should be doing a west coast tour in April.

10:07 have slipped onto the scene playing a Ramones/Clash style of punk rock. Dammit though, they just lost their guitar player so they may be a bit quiet for a while.

LAST GASP, those beer guzzling punk gods, have just recorded their material and will be releasing a 7" on Overkill's new "Low Budget" series of records. Yeah!

MACHINE should have a 7" out presently on Dirthead Records. MODEL CITIZENS have had about six thousand line up changes recently and have just recorded although we couldn't keep track of the line-up.

SEDITIONARIES have a demo out, we don't have the address at the moment (aren't we disorganized?) but we'll try to put it in the next report.

ASPIRIN FEAST (notice it's spelled correctly guys?) have just been in the studio recording for absolutely no reason. No, actually I think they just want to find the right time (and enough cash) to put out an EP.

TREEPEOPLE just recorded for a new 12" that will be released on Silence Records in the spring. And while we're on the subject of those backwoods bumpkins, the members of TREEPEOPLE that used to be in STATE OF CONFUSION just recorded a 7" that will be out on Whipped Records real soon, I promise.

Some bad news for all you Sub-Pop consuming dorks. Unfortunately, MUDHONEY'S Matt and Mark Arm and TAD'S Tad were killed in a horrible car accident on their way to play a show in Bremerton. Seems the bridge crossing the Puget Sound was icy and the car skidded off the road and into the water. Ahhh — too bad. But there, we finally mentioned some Sub-Pop bands in the scene report. *(you've got to be kidding... -kg)*

Well, to anyone who cares and we know no one does, the incomparable Greg Anderson (former BROTHERHOOD guitarist, FALSE LIBERTY vocalist) who had moved to Cally to play second guitar for Amenity is now back among us. Missed the rain, I suppose. Since we mentioned BROTHERHOOD I suppose I can let you in on the big news. There will be a BROTHERHOOD LP of old recordings out sometime soon on West Germany's Crucial Response Records.

A few new bands on the scene — or at least to the Seattle area — THE GITS recently relocated here from Ohio. Real good solid punky rocky sort of stuff. Their number one asset is their lead singer, Mia, whose incredible vocals seem to make everything else pale by comparison. Also, BIG BROWN HOUSE came along in that move (sort of had to; I believe they have some inter-changing members) but I haven't been able to see them yet. They've been playing quite a bit though.

THE WASTE KINGS are a new band. Ron says, "They're as punk as shit," and that's an exact quote. WHIPPED is a new band featuring Doug (ex-ASPIRIN FEAST guitarist) playin' gittar and singin' and Paula Milkbone bassin' and singin' and this little deadhead kid named Drew poundin' on the drums.

Oh, I almost forgot some fairly crucial information. The FARTZ are putting out an LP and there is a new ACCUSED 12". The ACCUSED are going through their seasonal line up change... round and round she goes... That's about it for bands; let's move on, shall we?

Zines: Dennis Cheng from Boiling Point zine out of New Jersey just moved to Seattle and will be doing a zine up here. Slob #4 will be out in mid March, should be $2 or less ppd. to PO Box 886/ Seattle, WA 98111-0886. This should feature interviews with Bad Religion and God Boys. Slob #2 and #3 are still available, #2 is a buck ppd. and #3 is a buck seventy-five.

Shows, shows, shows... for booking all age shows in the Seattle area call Paula at (206) 329-9932, in the Tri-Shities call Stu (509) 943-8553, in Ellensburg it's Carrie (509) 925-1912 in Olympia try Kurt (206) 943-2563 or John (206) 352-1546 and in Bellingham do Bill (206) 733-2434. 1,2,3, ARTS in Spokane met with an untimely demise so we have no idea what's going on there.

In other uncharted territory around Washington we have Bellingham's AT ODDS, who aquired a new guitarist Brett, former drummer of FIRST STEP, and a new bass player Maria, and have changed their name to SECOND NATURE. We've come to the conclusion by the way that Bellingham is the straight edge capitol of Washington.

In Spokane, TAKE CHARGE have recorded, apparently for an EP, T.F.L. have a 7" on MT Records. A chap named Aaron from SEAWEED was kind enough to write Ron (a.k.a. Mr. Seattle Hardcore???) and lend us this ever-so-valuable information. SEAWEED describe themselves as a band with heavy melodies that are sincere but also admit that some people think they're fucking lame. SOME VELVET SIDEWALK are described as being a crazed garage noise pop band (all these descriptions are being lifted directly from Mr. Olympia Alternative Music's letter) with screaming Johnathon Richman vocals.

TREE HOUSE is garage pop punk. Aaron informed us there were not very many hardcore bands in the area but I know of at least one really good one, FITZ OF DEPRESSION, a powerful 3 piece who've been together for at least a year or two. Whipped is hoping to put out a 7" for them in May or June.

We would really love to tell you about the no doubt countless bands in and around the area who may want exposure but we can't because we don't know who the hell they are. We're not omniscient or clairvoyant... what we're trying to say is we can't read your fucking minds! If you want to be in the next report please send some info to either Paula/ 1017 E. Harrison/ Seattle, WA 98102 or Ron/ PO Box 20224/ Seattle, WA 98102, otherwise don't bitch if you don't get mentioned.

Well, we probably left a bunch of shit out but fuck it, my eyes are tired, it's now 6 a.m., all the coffee in my world is cold and my cigarettes are stale, 7-11 is fucking closed (I swear), and Ron is now a lifeless heap on the floor because of the strain of having so much information mercilessly pumped out of his head. I hope someone will enjoy reading this more than we enjoyed writing it.

Written on March 4th. The main purpose this time around is to let you know of all the bands that plan on touring this summer so here's the names and numbers. ECONOCHRIST plan to tour in July and August. For booking call Ben, Markley or Jon at 415-658-1110. By the time this hits print, they will be recording their LP which will come out on Very Small in June. The new GREEN DAY LP 39/Smooth is out on Lookout, and they plan to tour the whole summer. Call Al or John at 415-222-5099. They plan to bring various east bay scum with them and are talking about doing a live flexi.

FUEL are part of the upcoming Lookout 7" onslaught and plan to tour in August/September. Call Mike at 415-933-9127. They might tour with SAMIAM (one word), but that's unsure as of this writing. The SAMIAM 7" EP is out now on Lookout. Also coming from them on New Red Archives records is a 5 song 12", and then later a full length album/ cassette/CD. Their tour will probably be booked by someone else, but for the meantime leave a message for James at 415-540-4858. Kamala 415-526-4451 will be booking The Offspring for August and NEUROSIS for a ten week whole summer thang. The NEUROSIS The Word As Law LP is out, and it "fuckin' peels paint dude". They will also be releasing a live 7" sometime soon on John Yates' new label.

CORRUPTED MORALS are working in a new bass player, and their Cheese It LP is a hell of a lot better lyrically and musically than most of the new shit out there, despite the lame review it got in this here rag. To book them this summer, call Bill at 415-524-8179. CRINGER want to tour Europe and can be reached at 415-648-3561, ask for Harry or Lance. They got a 7" coming on Lookout, too. The VAGRANTS are a part of the 7" blitz as well, and will be touring right now (April) and in the late summer, so call Dave at 415-524-6739.

MONSULA and the SKINFLUTES will both have 7"s coming out, will be on a split 7" together.

# Scene reports

CAPITOL PUNISHMENT

and will be touring together in June and July. Call Bill at 415-935-LOVE. FILTH got themselves a steady bass player, a Lookout 7" on the way, and are touring in June and July. Call Jake at 415-658-2486. This is also my phone number, and I'll accept any calls besides "My band wants to put out a record.", and "How much does it cost to put out a record?" Oh yeah, if FILTH plays your town, don't give Jake any sharp objects, OK?

VICTIMS FAMILY are going to be partially booked by an agency, but would like to play more "all ages" type shows. Call Larry at 707-538-0556.

Jawbreaker aren't local (yet), but their Unfun LP is coming out on local Shredder Records. They also plan to move up here sometime soon. To book 'em call Blake at 212-529-7327. Aaron leaves this: "Gypsy from Omaha, I think I love you, where the fuck are you?" and his new 100+ page Cometbus zine should be out by now.

CAPITOL PUNISHMENT got a new "European only" LP and a new singer. MR. T EXPERIENCE have a new single out on Lookout. Contrary to popular belief (and popular opinion) SEWER TROUT still exist and they just finished recording Flawless, which is an 8 song ten inch that will come out on

15 Pics: Murray Bowles

Very Small in June.

DOWNFALL got a new drummer, Toby, and you should invite him to your party, get him drunk and watch him dance. Seriously, they are one of the next batch of Lookout 7"s as well and will also release a demo soon. Also on the Lookout 7" list are LOOKOUTS, EAST BAY MUD, and BLATZ. BLATZ have added two more vocalists in the forms of Annie and Anna. They're even talking about having two drummers. Oh fuck. FIFTEEN just recorded a demo at Gilman, and hopefully will make it available. Their sound is more "rock" than most and some of the songs are pretty damn long...but they sound good, blud.

The new PLAID RETINA Rejection 7" came out on Duck Butter Records in Fresno. By now they and I will be back from our 5 week tour, so thanks for getting us drunk and letting us play in your bedroom and sleep in your kitchen.

There's a coupla new bands festering about in one stage or another. BLISTER is Noah (CHRIST ON PARADE) and two other guys with a VICTIMS FAMILY influence (I'm told). Ron and Todd (also CHRIST ON PARADE) have a new band that aint got a name yet but they need a singer. Call Ron at 415-839-2429 if you think you can sing, pick up the phone now.

Todd (KARNIVORES) and Dezbah are "kind of" looking for a bass player to complete their new band. Ivy (KARNIVORES) also has a new band, but I don't know anything about that. Elka (BITCH FIGHT) tells me she's got a new band as well, but I ain't got no details on that either.

The latest incarnation of MDC includes Dave and Al as always, now joined by Bill Collins (ex-SPECIAL FORCES and FANG) on guitar and Matt (ex-OP IVY) on bass. They'll be looking to tour the U.S. this spring and summer, and do Europe again in the fall. Call Dave at (415)431-8052.

That's all I've got, but be sure to go see 23 More Minutes from New Mexico when they play in April. One last thing, I was responsible for the "Fuck Straight Edge" shirts in Ben Weasel's column, and I'm damn proud of it. Keep an eye open for the second pressing, which will say "Fuck Ska" on the back, love, David.

**San Diego-** Well, since there hasn't been a scene report for San Diego in a while I've decided to do so. Mostly since I think there are bands here that are good and deserve recognition and bands that suck and people should be warned that they may not like them. But since a lot of people don't like me and my views, maybe it would be good for you to decide what you might like by comparing your likes to mine. Addresses will be last.

Since I hate '70s rehash, let me begin there. I don't go see many '70s style bands, but I have seen a few and the rest is word of mouth. SUB-SOCIETY have changed their name to ICEMAN and just recorded 4 songs on a 24-track for a 7" to be out in April or so. They also have a tape out, but I'm not sure of the price. I saw NIGHT SOIL MAN play in December and wasn't impressed. The singer was bitchin' about animal rights but had leather boots on. They have a record out on Vinyl Communications that's real big with the '70s folks. HELICOPTER also played that night and they reminded me of Angel (remember them?) who I hate! Their 7" is also out on V.C. There's PITCHPORK, who never seems to play out and their 7" is out. I think they sound like new 7 Seconds, but I know a lot of people who like their 7". I saw a band called BIZZARO that was very tribal and I couldn't wait for them to stop. And speaking of tribal, CRASH WORSHIP have a 12" out that I heard a cut from on local radio. I wasn't impressed... but if you like tribal you'll probably think it's great.

On the H.C. with a metal feel side we have SKID MARKS who I've only seen live. Performance-wise they are exciting, but not too original. But who cares? At least they're H.C.! SKID MARKS have ex-MINISTRY OF TRUTH vox on vocals, and I'm sure they would have a tape to sell you if you wrote and asked. EMINENCE is another metal band that's big with the punx here, but I haven't heard anything from them lately. They are great!! Minus the annoying vocals.

Now for the bands that I have the most respect for and think that hold the scene together here (not to exclude SKID MARKS by that). FUNERAL MARCH are big here, playing HC on the darkside. They have a tape out for $4 ppd that is real good and can be bought through the Dump address. MEAT WAGON is probably the best band in S.D. and they also have a tape out which (I think) is $4 ppd. if there's any left, as well as an EP on Mystic. They're staight HC-punk, no frills. Remember SANTA CLAUS? They're still around doing what they were doing five years ago. I'm tired of it, but at least they don't follow trends. The DUM DUM BOYS are probably the oldest band I can remember around here and they mostly play bars and such, but they're great drunk (you, them or both). They have a tape but I don't know their address. The PULLTOYS have an LP out that I heard cuts from on the radio. It sounded great!!!! They punk à la Minutemen, and I'm sure you can find LP in most alternative stores (I would hope).

As for bands on the move there is FIGHT FOR FREEDOM and WHEEZING MANIAC. Two members of F.F.F. moved here from L.A. lately and I saw them semi-practice the other day. They had very good power and Dave "Dirtbag" Quinn (ex-RMSD, ex-F.U.N., ex-SANTA CLAUS) will now be playing second guitar. Good luck! They'll need it with Dirtbag on guitar! WHEEZING MANIAC moved to San Pedro to move futher into seclusion. W.M. was pretty unknown in S.D., but made a few appearances last April, decided that they still hated punx and went back into seclusion. Their weirdish punk style will be heard on a Dump Records 7" comp. that will be out in a couple months, along with songs by 9,0001bs., FUNERAL MARCH and THOMPSON'S DISEASE.

THOMPSON'S DISEASE (formerly F.U.N.) is my band. We have a tape out for $2 ppd to Dump. I won't judge my own music. We should have a split 7" or flexi out sometime in the summer. Oh! And for those who hate me, ex-members of F.U.N. have a band together called BOB THOMPSON IS AN ASSHOLE, playing HC.

The only other band I can think of worth metioning is a club wreck by the name of DEADBOLT. They're something that you must see if you're just in town getting drunk.

Venue-wise there's only Iguana's in Tiajuana, Mexico, and the Spirit Club. If you want to see bands most of the time you have to go to parties. Good bye.

SUB-SOCIETY/ 8808 Corvus/ San Diego, CA 92126. Vinyl Communications/ PO BOX 8623,/ Chula Vista, CA 92012. FISHWIFE/ PO Box 99916/ San Diego, CA 92109 (I think). SKID MARKS/ 6581 Bantum Lake Ave/ San Diego, CA 92119. BOB THOMPSON IS AN ASSHOLE/ 3657 MT. Acomita Ave/ San Diego, CA 92111. WHEEZING MANIAC/ 879 W 5th St. #3/ San Pedro, CA 90731. MEAT WAGON/ 3375 30th St/ San Diego, CA 92104. Dump/ 6017 Charing St/ San Diego, CA 92117.

**Orange Co-** Once again, the scene here in Orange County is moving ahead, if not quickly, at least a bit more positive (you know, like positive drinking attitude, shows w/o fights, etc.) On the muzik front, there's quite a bit. GARBLECRAT, APOCALYPSE & CONFRONTATION have 7"ers out. GARBLECRATS is really good; at times punk & then there is a reggae influence. Then there's the "Vanna White" song. I've not heard APOCALYPSE's, but CONFRONTATION's is ok, albeit a somewhat weak recording. Also, APOCALYPSE will be touring this summer with MISERY (who will play a few shows here in mid-June). PUBLIC HUMILIATION, OFFSPRING, & BULIMIA BANQUET have LPs out. The PH album is alrite, sort of O.C.'s version of geekcore. Maybe Mark's been influenced by living up there among all the Gilman St./Lookout! geeksters. I've heard 1/2 of BB's record, it's ok. Sorta what I expected. OFFSPRING is pretty much a blast from the past all around. Mad Marc Rude did the cover (not particularly exciting, tho). They're still true to their roots; a fine effort here. MEDIA CHILDREN have been jamming lately & have improved greatly. AVERSION recorded an LP in December for a subsidary of Enigma Records. It was engineered and produced by Randy Burns & should be out in mid-May. The World Wide Music Union put on a successful show on 11 January w/ INFECTED, APOCALYPSE, GRINDSTONE & VENECIDE. It was definitely a mixed bill (punk, crust, speedmetal & pop, respectively), but every band got paid as did some of the scenesters who helped out (not to go into their pockets, but towards their own grass-roots efforts, such as Faction of Mercy, etc.). It was a no pay-to-play show, proving the profit-minded assholes (who call themselves promoters) wrong.

There have been shows once again @ Hart Park in Santa Ana. On Sunday, 11 February, PUBLIC HUMILIATION & the FIXTURES played. Two Sundays later, several bands played, among them being the FIXTURES, ALL SYSTEMS GONE (ASG) & GARBLECRAT. Unfortunately, I was at the Bread Not Bombs food handout in Long Beach (of which mangy Marty & I turned into an impromptu Beer Not bombs). Steppenwolf (GOD IS AN ASSHOLE), Camille (SYSTEM OPPOSED), most of MEDIA CHILDREN, folks from the UNSCENE Collective & Faction of Mercy were all there to help out. We did get to see the last couple of bands @ the second show, tho, but not the 3 mentioned above. There were no incidents, but

THOMPSON'S DISEASE

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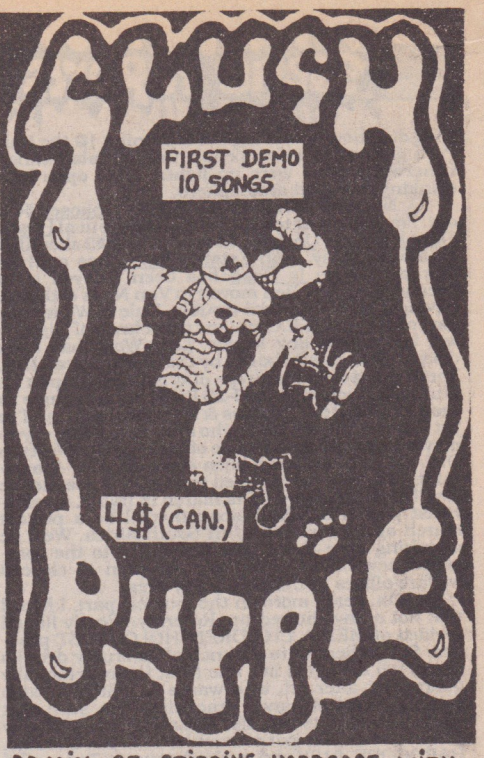


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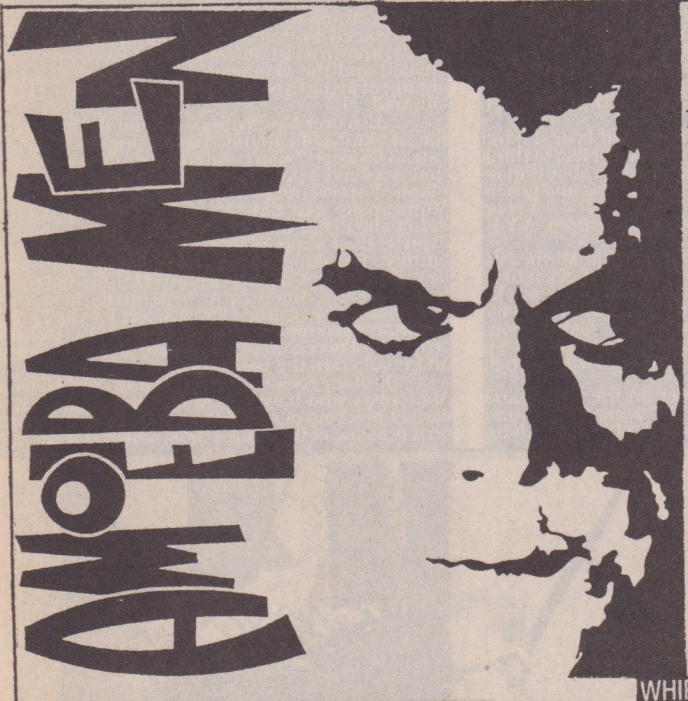

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# scene reports

a pig did show up during the beginning (@ the Hart Park gig) to tell a few people to stop "slamming." Otherwise, there were no fights, lotsa open beer drinking & a good atmosphere.

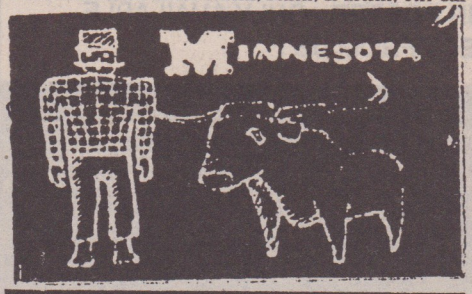
Not too much zinewise. System Opposed #4 iz out. I'm still trying to get the final issue out of Happy Thrasher (#10). Unscene #1 is out now, & #2 shouldn't be too far away. Anti-Establishment has a whole new crew. Ben Is Dead has been delayed a lot because Darby & Ben moved to Van Nuys & they're having a bit of financial trouble. Dale & Wendy are part of the new A-E crew, so i don't know if Disobey will be around any longer. Last Word has been delayed, but should be out by the time you read this. There was a flyer for a type of @ gathering up in LA during the weekend of 23-25 February (the same as the 2nd Bread NOT bombs & Hart Park gig), but I've yet to hear from anybody who attended. Some of you may have heard about some of the bigger protests in O.C. & LA. There have been some anti-fur & anti-hunting demos that seemed to go off well despite the small turnout, a gayrights march in Irvine, an anti-racist march in LA, & soon there'll be a protest march against apartheid in South Africa. We'll be marching from the LB Welfare office to the "proposed new office" to protest the plan to close 3 welfare offices in the South Bay area.

Oh, yeah, more on the musical part. I heard that not many showed up. Recently, Wendy filmed a video of MEDIA CHILDREN/HOLOCAUST practice. Since there were a bunch of us crusty drunks there, it'll be a real live one (that I can personally guarantee; after all, who wants to watch a video solely devised of bands practicing? I'm sure that when it makes its rounds, yours truly is probably gonna be in a shit-pot of trouble, if I'm not already). HARDCORE 918V did a short tour to Texas and back just recently, then Dead Horse, a Houston-based HC/ thrash band (that I really dig), came out to do a few shows that I sadly missed out on, having just returned from the east coast a penniless person. The Zendiks have been up to a lot; expect a new album out soon (they've returned to a bohemian sound that they're recording w/ the instruments that Wulf designed and made long ago) and a new issue of Zendik Farm Tribe.

In LA, there've been a few bigger shows, but I've not attended them either. Lydia Lunch, CHRISTIAN DEATH, & the DICKIES (another $12 show) all played in February. Az for me, I'm working w/ Darby & Ben Is Dead, co-editing and contributing to Unscene, trying to get Doom over here for a tour (collaborating with Dan of Profane Existence, if Doom hasn't broken up as rumored), & putting together some future shows. Some of them should feature Minneapolis' Misery in mid-June. If ya want me to help distribute some of your stuff (records, tapes, zines) in O.C. &/or Long Beach, write me. Or just write me for the hell of it. And if any of you know the whereabouts of MUTATED Angi (Chicago) or Maddog (Minneapolis), tell 'em to write me. I would've included photos, but money is very short; hopefully I'll have enuff $ to send some next time. Think, stink and drink,
Tin-ear c/o WWMU/ PO Box 2246/ Anaheim, CA u$@ (714)647-2307.

GARBLECRAT/ PO Box 8620/ Long Beach, CA 90808. APOCALYPSE/ PO Box 2257/ Walnut, CA 91788. CONFRONTATION/ 6311 Turnsberry Cr./ Huntington Bch., CA 92640. PUBLIC HUMILIATION/ PO Box 5892/ Orange, CA 92613-5892 u$@. OFFSPRING c/o Alchemist Prod./ 1503 French/ Santa Ana, CA 92701. MEDIA CHILDREN/ PO Box 6188/ Fullerton, CA 92634. AVERSION/ 9950 Juanita/ Suite 70/ Cypress, CA 90630. INFECTED c/o WWMU/ PO Box 22 46/ Anaheim, CA 92814. FIXTURES/ PO Box 16283/ Encino, CA 91416. ASG/ PO Box 1741/ La Mirada, CA 90637. God Is An Asshole/ 1901 7th St./ Long Beach, CA 90813. System Opposed/ PO Box 18577 Tustin, CA 92680. Unscene/ PO Box 6188/ Fullerton, CA 92634. Zendik Farm Arts Commune/ 1431 Tierra del Sol Rd./ Boulevard, CA 92005. (I know there are lots of bands & zines that I failed to mention, but what can I write about if I don't know what they're presently up to, if anything?)

Oh, yeah-more on the musical part. I heard that not many showed up. Recently, Wendy filmed a video of MEDIA CHILDREN/HOLOCAUST practice. Since there were a bunch of us crusty drunks there, it'll be a real live one (that i can personally guarantee; after all, who wants to watch a video solely devised of bands practicing? I'm sure that when it makes its rounds, yours truly is probably gonna be in a shit-pot of trouble, if i'm not already). HARDCORE 918V did a short tour to Texas & back just recently, then DEAD HORSE, a Houston-based HC/thrash band (that i really dig), came out to do a few shows that i sadly missed out on, having just returned from the east coast a penniless person. The Zendiks have been up to a lot; expect a new album out soon (they've returned to a bohemian sound that they're recording w/ the instruments that Wulf designed and made long ago) and a new issue of ZENDiK FARM TRiBE. In LA, there've been a few bigger shows, but I've not attended them either. Lydia Lunch, CHRiSTiAN DEATH, & the DiCKiES (another $12 show) all played in February. Az for me, I'm working w/ Darby & BEN iS DEAD, co-editing & ;ontributing to UNSCENE, trying to get DOOM over here for a tour (collaborating with Dan of PROFANE EXiSTENCE, if DOOM hasn't broken up as rumored), & putting together some future shows. Some of them should feature Minneapolis' MiSERY in mid-June. If ya want me to help distribute some of your stuff (records, tapes, zines) in O.C. &/or Long Beach, write me. Or just write me for the hell of it. And if any of you know the whereabouts of MUTATED Angi (Chicago) or Maddog (Minneapolis), tell 'em to write me. I would've included photos, but money iz very short; hopefully I'll have enuff $ to send some next time. Think, stink, & drink, Tin-ear




Well this might as well be called a Minneapolis scene report because the fact is that I don't know a whole lot about what's going on outside of Minneapolis. I urge people from other parts of Minnesota to write in scene reports about what's going on in St. Paul, Rochester, Mankato or wherever.

LIBIDO BOYZ LP is out as an import on First Strike records, and the BOYZ have just finished a mini-tour of Minnesota with CRIB DEATH. They just got signed to a new local label, but we don't know the details. The BOYZ, who leave for Europe soon, headlined at the first Profane Existence benefit show. The house was packed and P.E. raised $650 for zine and record projects. MISERY also played along with CRIB DEATH and DESTROY! The second Profane Existence show is scheduled for this Sunday with DESTROY!, CRIB DEATH, STATE OF MIND and MISERY to play. MISERY have a few of their 7"s left and can be reached at PO Box 3879/ Mlps, MN 55403. The hassles of pressing and distributing their own stuff (such as being ripped off for $150 by Kaleidoscope distributors) has driven them to search for a new label. Any takers?

DESTROY! are the undisputed fastest band in the upper midwest (or would at least like to think so) and play chaotic thrash with lyrics about Anarchy, animal liberation, mountain biking and generally chaotic behavior. DESTROY! has a 15-song demo out for $3 plus 50¢ postage from A.Y.F. distribution.

CRIB DEATH have been around Minnesota and Wisconsin since the last period of glaciation. They continue to jam out their own unique wacky style of sexually frustrated punk rock. They have two cassettes available through A.Y.F. distribution. They will have two tracks on an upcoming comp. on Meantime records. They can be reached through Profane Existence.

THE SCRODS have been in the studio and recorded enough material for a 7" demo. They sound sort of like the Butthole Surfers playing in John

Bonham's coffin. IRON FIST are probably still kicking around but I haven't seen or heard from them in about a year. A relatively new band around is CHARLEY DON'T SURF, who play aggressive jazz sort of like the Minutemen. The newest band around these parts is the OBSCENE, who sound like Conflict or early Varukers.

A newer zine in these parts is Fight Back, put out by a group of local punk and Anarchist women. It deals primarily with women's issues and animal rights. They have three issues out — I'm not sure of a contact address but just write to A.Y.F. and I'll pass it on.

The Minneapolis Anarchist Youth Federation has been distributing records and publications for about a year now. This is part of their mission to spread Anarchist ideas among young people. A.Y.F. publishes a bulletin on alternate months as Profane Existence that includes news, a calender of events and the latest distribution list. For a copy send a self-addressed stamped envelope or IRC to PO Box 8585/ Mpls, MN 55408. A.Y.F. is participating in the Minneapolis Anti-Authoritarian Forum, an attempt to get the various Anarchist groups here together to discuss issues and activities of concern. The forum meets the first Friday of each month at MayDay books on 32nd and Chicago in Mpls. A.Y.F. also recently sponsored a New Year's eve party to raise funds. DESTROY! and OBSCENE played and two kegs of brew were downed. However, the evening's revels ended in violence as a group of local skinheads, known as troublemakers, showed up. A fight ensued and the skinheads were ejected in an exchange of flying fists, bats, bottles and clubs. Unity? Oh, well.

Also over New Year's weekend the local Anti-Racist skinheads attended a meeting of the Syndicate in Chicago; I don't really know any details. Also that weekend a group of fundamentalist christians planned an evening of "Gay Bashing" in front of a Minneapolis gay bar. The christians apparently didn't show, but many counter protestors came to express their support for the gay and lesbian community. Speaking of demonstrations, there have been a number of actions against U.S. foreign policy towards Latin America. At a particularly spirited demonstration against U.S. support for the El Salvadorian government, held on Nov. 20th, violence erupted between demonstrators and authorities and resulted in the hospitalization of one cop.

Profane Existence is, of course, a collective of Anarchists who have joined together to produce a variety of forms of communication. The main concern is a zine of the same name, which is a 32-page

# Scene reports

bi-monthly publication giving coverage to the Anarchist and punk movements, as well as pertinent news and information. We run a record label as well with the same goals in mind. We have done a U.S. pressing of Sofa Head's debut LP and have also just released a U.S. pressing of Doom's Police Bastard EP with help from the A.Y.F. We have also started a non-rip-off wholesale distribution selling our products, as well as a few others, at decent wholesale rates to small distributors and shops. For detailed catalog of what we have or would like wholesale information, send a SASE or IRC to: PO Box 8722/ Minneapolis, MN 55408. We work a lot with the A.Y.F. and cooperate on as many projects as possible. Profane Existence records will be releasing a double album comp. called Nightmare of Reality and an LP by Nausea in the near future.

Well, that's about it from Minneapolis. If I didn't mention anybody's band or whatever in here it's either because I've never heard of them or because I don't think they're punk enough.

Felix "Blood and Guts" Von Havoc, with help from Troll

P.S. PORCELAIN BOYZ and LIBIDO BOYZ have been playing a lot lately. Mankato thrashers "Tag Team" have produced a spin-off band (can't remember the name) that sounds like the U.K./crust style thrash/metal/stench whatever the fuck you want to call it.

**Cleveland -**

Hello kiddies, this is John from No Exit fanzine and I'm here to tell you a nice little story. It's about a town called Cleveland. In this town live a lot of bands. Some are really good. Some are really not so good. But we will not worry about the bad bands, now will we? No. I am going to tell you about bands that I know about. So if you live in Cleveland and are not mentioned in here, well that means I don't know about you or I chose to ignore you. In which case write your own little tale. But in any case I'm not worried.

First of all, kids, we have FALSE HOPE. They have just put out a new demo. Remember their old demo that came out three years ago? Of course this one is a lot better, but the first one is still a classic. The new demo has six songs on it and it sells for $6. The name of this terrific demo is Guilty of Everything. Now, you kiddies, might be thinking that that is a lot of mommy's money to be spending on a demo tape. But rest assured little trusting kiddies, that this demo is really cool! It has really groovie tunes and a fabulous full color cover which will knock you out of your socks. I think you will like it so take Uncle Johnny's word and send your six bucks to Dave "Spike" Evey. Dave lives at 3272 Euclid Hts./ Cleve. Hts., OH 44118.

The next band we will talk about is INTEGRITY. These guys are tough, but don't worry, they won't fight you. They have a 7" coming out really soon on Victory Records. It is called In Contrast of Sin. Can we all say that? Good, because no one understands it, right? It has lots of really slow dance parts so old men like me can dance right along to it. These guys plan to have 12" record by this summer. Good luck, fellows. Write to them they need the mail at PO Box 18161/ Cleve. Hts., OH 44118.

OUTFACE, our next band, has been busy recording, hopefully for a new demo or possible vinyl. I have been told that on their new demo they plan to do some funky things with a trumpet and a clarinet, should be kinda interesting. After a short break, due to lack of practice space, they finally played out and they have changed a lot since their last demo. They are a lot better now, on account of their heavy Bad Brains/Verbal Assault influence. Or at least that's what Jay Front thinks. Anyway, they are one of the best we got to offer. Write to Charlie because he gets lonely. He lives in a house located at 2960 Corydon Road/ Cleve. Hts./ OH 44118.

DIE HARD'S 7", due out on Soulforce, is really good. It is really too bad that they had to break up; read about it in NO EXIT. If you want write to their singer, Stork, I am sure he will answer you. He's a nice guy who lives at 1881 Winchester Road/ Cleve., OH 44124.

After CONFRONT broke up (why did they break up? Or should we not worry about it?), three members went on vacation. They have yet to return. The brothers started a new and exciting band called RAW. Kinda like sushi. I have not heard them. They are searching high and low for a bassist and a practice space since mommy is home too much and yells a lot. Maybe she should sing for them. If you want to move to Cleveland to play with them, they have a big backyard that they will let you run around in. Or if you just want to talk to guys who played with Youth of Today write to Brian or Jay of Today at 6178 Barry Court/ Mentor, OH 44060.

BAGMEN have changed their name to FACE VALUE. I don't have an address, nor too much news about them. But I have heard them and they are super-duper punk rock.

If you are looking for some light reading material, you could find it by writing to Mike "are you guys straight edge" Thain. He makes a zine called Noisy Concept, which used to be called Restore. But he thought that name was stoopid. Go figure. He's a nice young lad. Buy or trade for his zine. Reach out and touch him at 621 Bassett Road/ Bay Village, OH 44140.

Another zine in the works is one put out by the singer for INTEGRITY. He's calling it The Blood Book. He assures me that it will be evil as fuck plus rude as hell. If you want to know more about it write to him, and if he's not busy at Kinkos doing layout on the color copier he will answer you.

Now here comes the most important part of our little fable, kiddies, the moral: it is "Don't fuckin' worry about it!" I put out a zine. That makes me better then you. You don't like it? Sorry, I don't care. My zine is cool. It has long interviews with INTEGRITY and the BELIEVERS. Plus a lot of graphic art and good positive reviews. You should get one, I got a whole mess of them. So go into your mommy's purse and take out a single dollar. Then go to school and mug some first grader for his milk money (note: in some states you may have to stick up two tots all depending on the given states milk prices). Then stick that dollar with two quarters in an envelope, write on it NO EXIT/ 2622 Princeton Road/ Cleve. Hts., OH 44118. Stick a stamp on it and give it to your friendly neighborhood mailman, and he will take care of the rest.

Well, I'll talk to all you punks when you order my zine. Until then hang it low and loose, scouts! Later, Grandpa Piche.

P.S. - Hawthorne will buy you a window if you ask him nicely.

On the Henry Rollins spoken word LP, Big Ugly Mouth, he says that there's not a lot of rock in Little Rock. Well, I won't argue too much with that statement, but I will say that things have really taken off lately with the appearance of more hardcore/punk and alternative bands then ever before, and to save time and space I'll devote this report to the punk sector of our scene. Before I continue I must also point out that the reopening of the DMZ club has been a major influence in the livelihood of the scene, but I think is changing its name to The Zone or Mandrake's or Sid's Star-Studded, Punk Rock Mohawk Club or something like that.

Of the 5 bands that I'm going to mention in this report, all but one, TRUSTY, are still in high school, which should give you an indication of the state of things, and the way things usually

The incident which probably lit our punk rock flame here was the first show at the reopened DMZ with the return of ECONOCHRIST from California over Christmas. It was a total deja-vu. Local band NUMBSKULZ opened the show along with Sobering Consequences from Memphis, who have recently broken up. Since then the club has had many successful, non-violent shows with mostly local bands, but are starting to bring in some touring acts such as the DRI/Sick of It All tour, Plaid Retina, and possibly Fugazi. I just hope people show the touring bands as much support as they do with the local bands. Now to the bands.

I'll begin with my favorite band, the veteran, comic rockers TRUSTY, who might possibly emerge after all the hype as one of the most important bands to ever emerge out of the musical blackhole of Arkansas, with the exception of Black Oak Arkansas, of course. They have done some minor touring and have played with many great bands such as DI, All, The Doughboys, Wrecking Crew, SNFU, and Swiz. They have an old demo you can get for $3 by writing to them at 38 Nob View Hill/ Little Rock, AR 72205. They also have out a 4 song 7" on my label, Soma Records. It is pretty much sold out except for whatever Blacklist has left. They are currently working on a forthcoming LP of new tunes to be out on Truant Records in Memphis later this Spring.

The NUMBSKULZ, the next most popular band, are 4 fun-loving guys from Little Rock, and are in the finals of the Spectrum (local arts and entertainment paper) Garage Band Giveaway contest along with Trusty. They have a lively and energetic stage presence which is enhanced greatly by a Living Colour-esq lead singer. They have a new demo tape you can get by writing to them at 707 Crooked Creek Ct/ Sherwood, AR 72116.

HATEFUL DAY are a nice-as-hell trio that plays what I consider to be saturnine, post-punk, adolescent, angstcore, but I'm sure others would simplify the comparison. They have a new and impressive demo you can get by writing File 13/ PO Box 24203/ Little Rock, AR 72221.

STEP BY STEP are a new band that have only played once but supposedly kicked some serious butt according to the people I talked to because for some legitimate reason or another I missed it. They opened for Rednecks in Pain from Nashville.

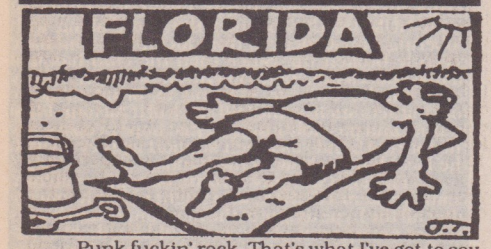
Last, but not least, is DISPLACED AGGRESSION, whose chance to play their first show was spoiled by unsatisfactory grades on the part of one of the members, so he was grounded. All I can say is dude, do the right thing because you can still get good grades and be punk at the same time! They also have a demo tape so if you're interested their address is 111 Crystal Ct/ Little Rock, AR 72205.

As far as Fayetteville goes, the town that every

# Scene reports

touring band misspells on their t-shirts, not nearly as much activity is occurring there as there once did, but there are still a few bands in the area, one being the FAITH HEALERS (I can't remember if it's one or two words). Basically, tilough, I'm not qualified at this time to comment for Fayetteville.

If you're interested in playing the DMZ, which only does weekend shows, contact Tom at (501) 666-4912. You can write me, Tim, if you wish at 8 Wingfield Cr/ Little Rock, AR 72205, but I should warn you that beginning May 8 I will be in Colorado for the summer, if all goes as plans that is. I also want to apologize for the brevity of this report, but I felt an Arkansas scene report needed to be done before Armageddon arrives and we're all left wallowing in our depraved and sinful condition. Maybe I've just been reading too many of the fundamentalist pamphlets that always seem to be finding their way to my car's windshield. Later...




Punk fuckin' rock. That's what I've got to say about Tampa, FL right now. Punk has finally returned to the Bay Area and boy howdy does it feel good. Right now there are more bands on this coast than there have been in probably 5 years. I'm sure you'll all be disappointed, but there will be no politics in this scene report. Since I was only home for a month or so I can't justifiably comment on the politics of my beloved homestate, no matter how much I'd love to.

Anyway, on to the bands. First, the big shots: the PINK LINCOLNS — well, what can I say about these guys that can top Ben Weasel's praise in his column in MRR #81? They have now reformed and they are still one of my all-time favorite bands; sort of 'fuck you' American punk/hc that makes you wanna sing along. Great songwriting, lyrics, and what a guy Chris Barrows is, eh? Write to them c/ o (the Big V) Rigid Records/ 7215 N Highland/ Tampa, FL 33604. They've got a classic LP Back from the Pink Room, a 7" Cotton Mather plus they're on a thousand comps, as well.

SLAP OF REALITY won the "who can get their 7" out first" competition a few months back and the result is a real nice little package on Vinyl Communications called Stuck Inside. Five songs, kinda heavy, very melodic (not pop) new 7 Seconds-ish friendcore. You'll love it, they're great. They're pretty straight alright, but they've got a sense of humor and anyone who can eat five El Scorcho tacos is ok by me. Oh yeah, rumors abound about the second 7" these guys will be putting out soon — all sorts of famous names keep popping up on the label side, but you'll have to ask them about that yourself. I'm sure it'll be great. Write them: PO Box 221/ Brandon, FL 34299-0211.

AWAKE! may have come in second in the release race, but man was it worth waiting for. These guys surprise me again by putting out a really great 7". It's on Skene! records, called Beliefs, and it has possibly the nicest packaging I've ever seen on a 7" before. Double fold out, multicolored paper and the most high-tech production I've heard in a long time. Four really powerful, straightforward songs that show what their musical range is. All really amazing musicians (and pretty nice guys, as well) make one of the best first releases I've seen in ages. Honest-to-goodness hardcore. AWAKE! may be touring the East Coast this summer, and if you could help in any way by even referring clubs to them in your town, please send the info. Check the MRR review in #81. Write to them: Trevor/ 214 Foxwood Dr/ Brandon, FL 33511.

Now onto the demo masters. I've got to mention first Tampa's punkest new band (and my personal favorite) MEAN BOOPER. Unpretentious punk and hardcore (to paraphrase MRR) ala early '80s Black Flag plus a little bit of Descendents Allularity thrown in to boot. And they dress up in stupid clothes! They rule. They've got two demos out full of unrequited love and cop killing. Write them: 7005 Doreen St/ Tampa, FL 33617.

PEOPLE'S COURT probably win on most demos released. I think they're on their third now, but there may be a record in the works(?). Melodic, kind of happy, funky hardcore, a lot of fun. Real cool —write them, you'll like them: 19213 Sunlake Blvd/ Lutz (rhymes with bootz!), FL 33549.

PUBLIC NUISANCE have a demo out, too. Melodic, early Dag Nastyish, Agent Orangish type straightcore. Gotta kind of admire the balls these guys have to get the shit kicked out of them for saying they didn't like white power. Crazy stuff. Real nice guys. I don't have an address, but I'll tell you where to write them at the end.

AUTISTIC RACCOONS also have a demo out, I believe. Very punk, not straight, sorta surfy, real political. Try them out — they're nice guys and fun to listen to. Again, no address.

ASSUCK are a very heavy, grindcore band. It's amazing, but Tampa seems to be the headquarters of this deathmetal, stenchcore, or whatever you wanna call it, in the U.S. Napalm Death seems to have their second home here, and there's rumors galore about them moving over here for awhile. Well, if you're into it you'll love ASSUCK. They've got a demo and a 7" coming out on Rigid Records (see Pink Lincolns). One of these guys did the artwork on both Slap of Reality and Awake! 7"s. For more info on this music in the area write to my boy Bob White at: 1414 Gertrude Dr/ Brandon, FL 33511. He's got numerous projects of this sort, and his own band, PAIN-EATER. He'll definitely write you back; he's quite an expert on the stuff.

A couple of other bands worth mentioning are MEATWAGON, the TRUTH (sort of straight, sort of skinhead, interesting vocals, decent music), SHOCK-WAVE (sort of slow '79 punk) and CRANKSHAFT, who I really wish would write me if they see this. They apparently have a demo out and are real melodic, Descendents-type punk pop stuff. We've seen them in MRR, but never in Tampa. They sound great. Please write me if I haven't already contacted you. Write to: PO Box 4931/ Clearwater, FL 34618-4931.

The last Tampa band I'll mention is the late great BELCHING PENGUIN. They returned for reunion show in January and I personally thought it was one of the best shows I've seen in Florida in ages. They were great — a hardcore band who sings stupid songs about beer and their parents and is actually FUN to watch because the singer revels in looking stupid on stage. I saw longtime straight edgers singing along to "Hangover" and remembering the old days even if they didn't want to. Great time was had by all (until it was over); hope to see them again. Tight as hell. They have an album Draft Beer Not Me out on No Clubs! from years ago. Don't know if you can still get it, but definitely try: 5324 26th St W/ Bradenton, FL 33607.

Out of towners: NO FRAUD are back with a vengeance. They played at the last slamfest and were apparently amazing. You can write them at: 475 Foxglove Rd/ Venice, FL 34293. They've got an EP that's distributed by Walkthrufyre Recs called Hard to the Core, an old 7" which is probably out of print (on No Clubs!) and a super old demo that rules.

Members of former Gainesville supergroup the DOLDRUMS (famous for their 7" in No Idea Fanzine) apparently have formed under the name of STABILIZER. The GENOTORTURERS are still an absolutely amazing band from Gainesville. These women (and men) really know how to rock out. Their last show in Tampa was highlighted by Geni (their great and very dominating singer) piercing a member of the audience's nipple with a hypodermic needle. Un-fucking-real. Very intense stuff.

Speaking of No Idea, though. You've got to get this fanzine. MRR reviewed it as "possibly the greatest zine in fanzinedom" (or something like that). And it really is. This month it comes with a split 7" with Crimpshrine and Mutley Chix (another fine female band — why are all the girl bands up there?) If you order this wonderful zine you can find out lots more info on the Gainesville bands I just mentioned. Get it c/o Droog Productions/ 3925 SW 3rd Ave/ Gainesville, Fl 32607.

I just realized I left out ASSUCK's address at home. Oops. It's: 16217 Redington Dr/ Redington Beach, FL 33708.

If you've got any other questions about this fine scene, or you want to get in touch with one of the bands that I didn't have an address for you can write to: Your Scene Zine/ 16703 Silvermoss Dr/ Tampa, FL 33624. It's a great little networking zine and they can help you out. If you just want to write and have me write you back, then I'm at: Christy Colcord/ Friedman Cl/ Smith College/ Northampton, MA 01063. Hello to Bill, Hank, Danna, Helge, and the whole male-bonding crew back home. Take care all - Christy. (Cl and BC15 rule) P.S. Violence is stupid and uncool no matter what "ideal" you're fighting for.

Here we go again. This labour of love that there is never enough time for. Well it looks like it's official. SONS OF ISHMAEL are no longer. What gives? All this teasing with rumours of reunion and then they go and give the final word. It's too bad, but they still have t-shirts and copies of their EP available through Chris Black at 1979 Yonge St. #5/ Toronto, Ont./ M4S 1Z6.

And speaking of rumour, there is talk of a MISSING LINK reformation. It could be interesting to see who they get to fill the ranks. But I wonder if this is the KINGPIN project that Mark formed because of their major label potential. Anyhow, there seems to be substantial talk about the release of MISSING LINK's LP. As to its credibility, well we'll just wait and see. Until then the ghost of MISSING LINK continues to puzzle us with rumours.

FUMBLEKIN were up to their old tricks, this time plotting to ride the revival wave of the '70s, before their lead singer decided to join BLISS. Chalk another one up for Montreal. Derrick if your reading this, write me because I still have a couple of your records. In the meantime, FUMBLEKIN have regrouped as MUD and are playing music that is reminiscent of their early STICK-IT days.

A band that has really made people take notice of them is PHLEG CAMP. They have just released a 7-song demo which is the most awesome tape to come out of these parts in some time. The packaging design has got Soulside written all over it. But don't take my word for it. Write them c/o Sean Dean at 48 Sanderson Cres./ Richmond Hill, Ont./ L4C 5L4. It goes for $6 ppd.

And while we are on the topic of new recordings, ONE BLOOD have just released a demo. It features 9 songs with their past line-up. What can I tell you about this band without coming off sounding arrogant. Nothing! So I'll just tell you that they go for $3 ppd and you can write Omar Sheriff for them at 35 Fountainhead Rd./ Apt. #1805/ Downsview, Ont./ M3J 2V7.

A band that is taking everybody by storm is the new Sewell project. They are called SOUL STORM and feature Adam Sewell along with members from the Epidemic family. They sound real promising. Remember that's SOUL STORM not Sewell Storm.

Les, the man of a thousand projects, is working on putting, what he refers to as, a "real" band together. They are to be called INTENSE MORALITY. Les has also been busy with the release of Scrolls of Doom #5. It is in the stands and this issue features interviews with Sacrifice, Forbidden, Stickman and the Great Kat. They go for $1 ppd in care of Les Jasinski at 34 Parkway Ave./ Toronto, Ont./ M6R 1SR.

CIVILIZING INFLUENCE haven't been up to a whole lot. After the loss of some members, they changed their name to GRIDLOCK and have taken a temporary hiatus from hardcore.

On the other hand, a band that seems to have created the biggest stir, as of recent, is JOYSTICK. Their posters have been seen around town sporting such suggestive slogans as "Food Sex" and "A mouth is a mouth." But what has really gained the band notoriety is their ability to miss shows that they are billed to play. A typical scenario is their last show in which the singer wound up getting in a fight before they went on. The result was finding him face down in the alley that runs beside the club. Either these guys are plagued with bad luck or they are just a bunch of assholes.

Some other bands that I've only heard about include Newmarket's MOTORSHEEP and North York's very own DISCIPLES OF HORSHACK. But before I move onto out-of-town bands, I should mention that GUILT PARADE have found a new bassist and are playing out. MALHAVOC have also added a third member to their line-up. They have just released a demo of their material, and it is very Ministry-influenced (what else would you expect). But don't write them for it because it is a promo-

# Scene reports

tional release only.

In the soon-to-be-recorded department, both 5 FOOT NOTHING and the EPILEPTIC BRAIN SURGEONS will place. It seems as though EPILEPTIC BRAIN SURGEONS are recording for an upcoming epidemic release. The destination of 5 FOOT NOTHING's labour is unknown, but I've heard talk of a D-I-Y release.

With regards to D-I-Y, the TURD BURGLARS just released a demo which features tidbits from a number of their live shows. The tape is called "In Case You Care" and can be received by sending $4 ppd to Erik Begg of Blowhole Productions at 2094 Edgebank Ct./ Burlington, Ont./ L7M 2S9. Meanwhile Hamilton's PROBLEM CHILDREN are busy in the studio once again recording material for an upcoming record. And I've recently heard about some bands from Belleville. People of Belleville you should be writing your own scene reports now that you are having shows. Anyway NOSAD (Yeah it's one word) are an up and coming band who show a lot of potential. They are one of those bands that are difficult to pidgeon hole with a label, so I'll avoid it. But the other band from the same city isn't. They are the MOSHED POTATOES and they are suppose to be a crust core fan's delicacy. Everyone I've talked to about them usually winds up mentioning Napalm Death in the same breath. But why listen to others when you can listen for yourself. They have a demo available so write them at 809 Nicholls St./ Apt. #5/ Peterboro, Ont./ K9J 5G7.

Now I realize that scene reports are suppose to be a documentation of new things going on within the punk community, however one can only know so much (or so little, which seems to be my case). And so there are some more cool poetry books that were recently brought to my attention. They may not be new, but they are punk and so I thought I'd bring them to your attention. The writings I talk of are the reasons and rhymes of Sue Lappar. You all might know her as the bass player for TENT OF MIRACLES or that loud chick or whatever other configuration you have met her under. Anyway she has two books available through Dancing Fish Press, which are entitled "Night and Fog" and "It's not Noah's Ark You Know You Can Come Alone." I believe they go for a couple of bucks and the address for Dancing Fish is 2-381 Roncesvalles Ave./ Toronto, Ont./ M6R 2M8.

And furthermore, there is this zine entitled Skull Session that was just brought to my attention. That's pretty out of touch when you consider that this issue is his fourteenth. Just call me Rip Van Winkle. Anyway this latest issue features interviews with Rhythm Collision, Inquisition, Bass Apes and Tynator, along with pages of Poser and Hobbes comics, and the regular staples of opinions and reviews. It goes for $2 and those interested should write to Brad Mitchell at 3187 Keynes Ct./ Mississauga, Ont./ L5N 2Z7.

Well the first Toronto hardcore directory is out. It's slim but Deadbeat gets an 'A' for effort. If you want to know how to get a copy, send a stamp along with your request to Deadbeat at 60 Castleknock Rd./ Toronto, Ont./ M5N 2J7. And if you didn't find your name on the first one, you needn't fret. Deadbeat is compiling a supplement due out in April. So get those submissions in right away.

P: Melanie Aguila

PHLEG CAMP

Women of the scene! Louanne Voskans of Tunga-Tunga zine wants to talk to you about your impressions of the hardcore scene. She is working on an article that will explore aspects of women and their empowerment. Your co-operation would be greatly appreciated. So let her know you're alive and interested by writing her at 3329 Lonefeather Cres./ Mississauga, Ont./ L4Y 3G6.

And finally there is a new place that is holding shows. The place is the I A Pi (pronounced 'I ate a Pi') house, a.k.a. the Anti-Frat, and it has been showcasing a lot of up and coming bands. So if there are any local bands that are having a hard time getting a show in the Toronto area, give the house a call at (416) 250-6112. Enclosed is an article about the house that appeared in a recent issue of a local campus newspaper. Enjoy. One Love, Stephen Perry/ 11 Reiber Cres./ Willowdale, Ont./ M2H 1C3

Here writes Layse (not lazy but busy), a girl from Rio, Brazil. Brazil has been in a lot of MRR Scene Reports before, but they were all written by people from São Paulo, our biggest city, with more than 20,000,000 inhabitants and 47 km away from Rio São Paulo had the first and strongest scene of Brazil since 1979, with lots of bands, records, gigs, zines. Have you heard about OLHO SECO, RATOS DE PORAO and COLERA? These are three great bands from São Paulo. But I live here, in Rio, and forget the Sugar Loaf postcards, the beaches, the smallest bikinis of the world, the girls and the Carnival. Because we are not only that... Rio is also Guetos, Violence, Injustice, Poverty, Misery... and we have a scene, too.

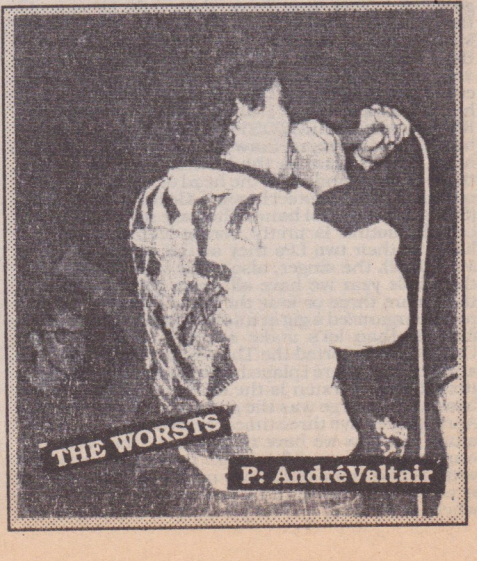
Well, we have a scene, only if we call it a scene — it's a lot of people and bands that work together for something better. The word is work and work and try and try again, and even so, things rarely happen. It's all a reflection of economics and politics; in other words I mean inflation. What a weird word for you Americans or Europeans... But we are very used to it, it's part of our lifes since... since... I can't remember!! Since we are not kids anymore and must face reality, inflation is there, waiting to make us all crazy, destroying dreams, making everything difficult. You can call us South Americans, Central Americans, Africans, the Third World if you want, but when you talk about inflation, we are the First Ones... This is so a big country, full of forests, rivers, gold, precious stones, and a wonderful weather all the year. Anything you plant will surely grow, but... God, I just realized that I'm trying to explain something that no Brazillian understands. That's the question we all ask ourselves, no one can answer. If we have all conditions to be a great country, plenty of opportunities and a good life for everybody, then why so much suffering and pain? At the end of 1989 we had more than 1000% inflation. I mean, we had more than 51% only in December, so that's much more than 3% each day, while USA has, uh, 5% the whole year?

Hey, Jane, I agree with you when you say that would be wonderful to write only about funny nice things, but I can't write a scene report without mentioning all that. And Jane, I always read your columns, and I think they are really good and educative. I like them, and I understand you, and I hope people can understand me too, even when it's quite boring to read all this. You may be asking: "And the Government?" Well, they try a lot of things, crazy desperate plans. In the last five years, they changed three times the name of the money here. It sounds funny for you, American reader? Can you imagine another name for dollar? There comes Bush on TV and says, "Dear American people, next week you can call Dollars Bushies, or Noriegas, or Buckies..." Well, here they changed it from CRUZEIRO to CRUZADOS, then from CRUZADOS to CRUZADOS NOVOS. They threw a lot of zeros away each time and all they got each time was the poor became more miserable and the rich got richer and richer...

Because of all this, it's not easy to support an alternative scene. There's no club to play in, no money to buy or produce records, the quality of musical instruments is terrible and only a few people can think about buying import things. The zine makers have good ideas but sometimes they only get them printed three or two times a year. They could make it every month, but also the xerox copies, like just everything, is everyday more expensive. Since February I run a Record Shop here in Rio called URBANOIA, it means something like "Urban (big city) Paranoia." We tried to sell only independent records, from little labels, but then we remarked that we must sell a lot of The Cult or New Order if we want to continue existing. You know, it's not a matter of supporting these big rich bands and labels, it's a matter of no other choice. So we are still happy if we must sell lots of Guns and Roses, but we still have all punk records released in Brazil, and we are proud of that, even if the money is not enough, even when we must sell all that other records very expensive to sell the punk records very cheap!!! Again with sad stories. I think Brazil is one of the worst places in the world to make PLANS. In America or Europe you can plan things, have you thought about these before? Say "Thanks, God, cause I can plan!" Maybe you are thinking that I'm talking like your grandma when she says, "Eat all your food, don't you think about all these children around the world that have nothing to eat?" But you still can save your money four months long and then go and buy that guitar, or that record you've been dreaming about. If you make the same here, you go to that shop and realize that what you wanted costs now five times the price it had four months ago. In February I sold lots of RATOS DE PORAO records for 8,00 Cruzados Novos (more or less 0,30 cents of dollar). In December I must sell the new LP of them for 195,00 Cruzados Novos (more than 8 dollars!). In 1988 I was very lucky cause I had the opportunity to go to West Germany to study. I stayed the whole year there and I worked a lot, trying to improve the contacts between Brazil and Europe.

So I've been swapping and selling records, tapes, info, etc. We (me and my German boyfriend Torsten, that now lives here in Rio with me) were once only penfriends and we changed a lot of records, tapes, zines and ideas and nice letters but then I met him and now we are married, that's a beautiful punk love story but I think you are not so interested, so we tried to help the band DESORDEIROS from Rio and RATOS DE PORAO from São Paulo to tour in Europe but again these crazy money problems... The labels had no money to help them with the tickets and they couldn't fly at the very last moment, after a lot of gigs were booked. So, sorry you people that helped and booked them and many thanks to Frank Babel, Stefan Kugel and band MDU FEIND, De Naar Fanzine from Belgium and OSTBUNKER CLUB in Osnabruck. When I was back to Brazil I remarked that things haven't changed, they were worse than ever. The last Governeur led Rio to bankruptcy, that means no money to pay doctors, teachers, energy, nothing at all.

A lot of workers were on strike, from doctors to bus drivers. A lot of people died at the door of the City Hospitals because nobody helped them, you know, strike is strike!!! The children had no school five months long. You say, oh, that's great, school is shit anyway. But when more than 80% of these children go to school only to eat the only (free) meal everyday? I was shocked. You know, I've been living here my whole life, and although I never conformed to the situation, I never saw another reality. But I was back from Germany, where I stayed the whole year, and there I saw no children without a home, and the children go to school to learn and not to eat, and everybody eats a good meal everyday and and and... If you have a minimum of feelings in your heart, it can be very difficult to live here. In Rio or São Paulo, or maybe more four or five big cities here, you have a lot of people with his cars and houses, whose children go to college and can go to a course to learn English or to Germany to learn German. I'm one of them and, sincerely, I can't avoid feeling guilty and depressed sometimes. One day it must stop. This is



THE WORSTS

P: AndréValtair

a wonderful people, they hang in the Favelas (houses of paper or wood built at the top of the hills), and everytime that rains they come down with all they have, but they still laugh so much, and play, and dance the samba and like football, they are so warm, and how in the hell can these people be so happy? Maybe it's another matter of no choice...

Let's talk about some concerts we had here the last year. This year we had already no one!!! Wash your tears away, I'll tell some funny nice things now!

There's a club, CIRCO VOADOR (Flying Circus), that organizes all kinds of gigs, from Samba to Punk. Last January (1989, naturally), they made a lot of gigs only with independent bands, all the month long, two times a week. They began with two bands from the south of Brazil: REPLICANTES and DE FALLA. DE FALLA plays everything, from Punk Rock to Hip Hop, but in a very creative way. Edu K., the singer, is a kind of Brazillian mixture from G.G. Allin (with no suicidal-porno tendencies) and Iggy Pop. Biba is the name of the girl who played drums by the group, she plays really good but unfortunately she just left the band. Some years ago, as Rock and Roll had its "new wave" here and it was really a fashion, a lot of independent groups signed with big labels like Polygram and others. But they recorded there the first and last LP. The big labels remarked that it was a little bit too strange to sell... DE FALLA is one of these bands, but I think they didn't lose so much. Now they are again at a little independent label and they just have an LP out, a live one, by Devil Discos from São Paulo. REPLICANTES continue playing basically Punk Rock like in the '70s. Sometimes they try to play a little faster HC but even so, it sounds too soft. (Hey, for my taste!!!) At another day we could see the bands TUBAROES VOADORES, PAKIDERMES, KAES VADIUS and GRINDERS. TUBAROES VOADORES play very fast melodic catchy HC. They come from Itaborai, a small town 90 km from Rio.

They were in studio in March 1989 and waited the whole year to have their first LP out. Please, can I tell another sad story? It's my last one in this report, I promise. But this poor band have no record out till today. Redson, singer from the group COLERA, from São Paulo, produced the tape and wanted to start a new label with them, but he had no money to take the records out from the press factory. Now TUBAROES VOADORES have only a demo tape out, one side live, one side studio, and they are trying to make a record this year, no label, really independent. Let's see... I hope so, they are good and deserve a chance. When they played at Circo Voador they were very good live. But the Kings of the Night were the GRINDERS, a skatepunk band from São Paulo (again). There was a big half-pipe in the garden outside and the skaters had a good time riding their boards on stage and flying all over the place. It was a wonderful mood and nobody fought. The fights began at the next gig day, where DESORDEIROS from Rio, RATOS DE PORAO from SP and GAROTOS PODRES (SP) would play. We could smell violence in the air, and a lot of headbangers, skins and punks were there only to have a fight, instead trying to have a good time. DESORDEIROS have an LP out by Devil Discos, and they are just recording the second. They sound very different now. The singer Marcos is away. Pity, he was really good. But Levi, the bassist does pretty good singing and playing bass now. The sound is now powerful, fast,very good. I'll tell you about the new LP so long it's ready.

RATOS DE PORAO always do wonderful gigs. If you come to Brazil one day, you must see them. Gordo (fat), the singer, is very communicative, the audience loves him. Spaghetti, the drummer, is very good too. They just have their 4th LP out, by Roadrunner, a label from Germany. It's a Heavy Metal label, but who cares? They recorded it in Berlin last October. Very good quality, good cover and very, very good music. Some people say they cross too much over but it's catchy and hot and heavy hardcore and I like it. At that day, after RATOS, when GAROTOS PODRES started to play, I had to leave the room. I saw two chairs flying over my head. I don't want to think what happened when those chairs "landed" at the head of a poor skin with no hair to better protect himself. GAROTOS PODRES (SP) is a very old oi band. They are not racist skins but the sound is pretty boring 'cause when you listen to their two LPs they sound quite the same. Mau (Bad), the singer, also plays harmonica. Well, the whole year we have all these gigs in January, then more three or four the rest of the year. Some people organized a gig at a school (when there are no classes, than let's make some parties). My shop Urbanoia supported the Third Skate Rock Party, in a Sport Hall. There I played with my band for the first time. I sing, Torsten is the drummer, Flavio is the bassist and Jorge was the guitarrist. We exist since April, played live three times, everybody liked it very much but now we have no guitarist, just when we wanted to make our first tape. Do you want to play with us? So come to Rio, we need you!!! The sound is pretty good, something new, a bit experimental where everything had its place, from HC to trash to hip-hop. Good mixture, but let me stop — people will begin saying bad things about me.

God, longer than I wanted, this report! As MRR space is not only for me, here are my last words... Urbanoia Records want to swap with you. Records or tapes. That's the only way a we found to try to offer import things to people here. Some of them know only Exploited and GBH or these Finland HC bands like Terveet Kadet. There's so much more, isn't it? Other people even don't know that Dead Kennedys and Black Flag don't exist anymore. Information costs money and not everybody can pay for it. So, help us bringing a new wind over here. And if you have a good band and like some adventure, come here to play. We arrange some gigs for you (Rio and São Paulo only). You'll get little little money but you can make unforgetable vacations here, staying at our house 300 meters away from a beautiful beach, paying only for your food... Good idea? Write us, also only to say Hi! Our address: Layse and Torsten Wascher/ Urbanoia Discos-Rua Ana Barbosa/ 47 loja 104-Cep 20720/ Rio/ Brasil. To write to the band DESORDEIROS: Fabio-Rua Major Parentes/ 530-Cep/ 21730-Rio-Brasil. To write to RATOS DE PORAO: EAT MOUSE-Rua Joao Almeida Sampaio/ 313-Cep/ 05110-São Paulo, Brasil. And now our greetings. No Scene Report can exist without greetings!!! Donn the Punk (Are you planning to come back here? Write us, and thanks for giving us the idea to write!) Janosh and Trash Zine from W. Germany, the zine is great, please send it more times! Troy Eeyore, wait for our tape, yours is really interesting! At our next report: Ecology X Misery, Amazon Forest, How a Motorhead concert turned to be the biggest fight you ever saw and much more!! You must read it!!! Love from us, Torsten and Layse, to you.

Hello everybody! Firstly if Mark from Gorilla Biscuits is reading this could you phone me as I've lost your address, sorry!

The poll tax (a tax that takes place of rate taxes which a household pays; poll tax taxes people aged 18 years and over) will soon be taking effect in April and as preparations get underway for the tax in England and Wales, the government is realising that it threatens to unseat many of their MPs. To boost its popularity they are launching a propaganda offensive designed to shift the blame for the tax away from themselves. Here are a few myths they have created: no one will pay more than £3 a week more than their existing rates costs; if your poll tax is high blame your local authority; poll tax makes local authorities more accountable; the poll tax is more efficient; your civil liberties are safe under the poll tax; the poll tax is fair.

All this is complete sloppy, slappy, gushy verbal crap. The £3 increase is based on their calculation if a local government spent the approved amount. But in 1989-90, 400 local councils of all political persuasions overspent. In 1990-91 the government's squeeze on public spending means that councils will get £2.5 billion less than they need to maintain services. So you can see people will be paying a larger increase than £3, despite what the government says. The gov't says that if councils spend by approved levels then people will only have to pay £278 a year and if local gov'ts charge more then they are over spending... This all relates to the gov't's attempt at restricting local gov't spending and it could result in less social services. Gov't says it's more efficient — not true! The registration, collection, rebates and enforcement have caused massive costs with some councils estimating costs of 200 million, and yes, you guessed it, this will put up the poll tax even more. Information is needed on everybody aged 18 and over by the poll tax officers. Data Protection has already announced that more than 200 authorities have failed to comply with the law, by asking for information which goes beyond their statutory powers. Also the poll tax is grossly unfair with someone living in a flat paying the same as someone living in a castle. Ridiculous or what? It also discriminates against deprived areas in favour of affluent ones, and it singles out the most vulnerable people for the harshest treatment: low paid, unemployed, young people, ethnic minorities, people with larger families, etc.

Lets look at some harsh facts: over 60% of the population will lose out under the poll tax, many by over £5 a week. The tax is a further attack on local government services and democracy, it will result in poorer services and job losses in the future. You can be fined for not registering and even imprisoned for non payment. If you are unemployed your poll tax can be deducted from your benefit. If you work the tax can be deducted straight from your wage by a special clause which allows it not to have the trouble of passing it through court.

Even the gov't's estimates of what the poll tax should be charging continues to escalate. In 1986 their figure was £170, now it has reached £278, an increase of 62%; some local gov't.s estimate well over £300! A very unjust and unfair tax.

Right, let's go onto the local scene. First I'd just like to say that in my last report, the MRR people got two photos mixed up: by mistake NO WAY OUT was labeled INSIGHT and vice versa. It's been said I blacked the underneath of INSIGHT's singers eyes, not I, I'm afraid. Anyway most people that read the scene report said it was quite fair and tried to cover most things. Well this is true, I'm not here to pat my friend's bands on the back just as much as I'm not here to boost my ego, so if you need any exposure just give me a call, ok? I'm always on the look out for photos of UK bands so if anyone can help, give me a call.

Right as I said, onto the local news. There's been quite a lot of activity lately and hopefully I've remembered most of it. A benefit album is soon to be available featuring bands that have played at Flame in Hand gigs at The Duchess of York in Leeds. It looks to include bands like No Means No, BAD BEACH, SNUFF, Fugazi, False Phrophets, CULTURE SHOCK and more. The money will be split between Leeds Abortion Fund and Hardship 89, which is a fund set up to financially help people with Aids and HIV in the UK. Donations are also accepted by cheques, postal orders and standing orders made payable to "Leeds Abortion Fund"/ LAF c/o Box 32/ 52 Call Lane/ Leeds LS1 6DT.

There's a comp. 7" coming out on Flat Earth Records over here and on Vinyl Communications in the U.S. featuring PLEASANT VALLEY CHILDREN, GODORRHOEA, Cringer and Neighborhood Watch. PLEASANT VALLEY CHILDREN (PVC) will have a 10" LP out in the summer on Word of Warning Records. They're recording it soon and a European tour is planned soon. I also said in the last report that Nick and Sarah from the defunct GENERIC were starting up a new band but that's not happening now. Sarah is joining forces with Sned (PVC and ex GENERIC) and will be doing a two piece band with a drum machine; I think it's a two piece band anyway. Nick has a band going as well.

RAZORBACK hail from the Halifax area. They've formed out of the ashes of VENDETTA who did two demos before splitting. RAZORBACK are planning a demo for April and hope to be quite active gigging with the likes of ENT and HDQ. Their sound is like metallic thrash with their influences ranging from Accused, Poison Idea, ICONS OF FILTH, ANTISECT and Anti-Cimex. Contact Gray/ 17 Back Wakefield Road/ Sowerby Bridge/ Halifax, West Yorkshire.

DISASTER are also from the Halifax area and their first show looks to be with ENT in March and they've got a demo in the pipeline. I hate to go on about band's influences but to try and give you an idea what a band sounds like it's sometimes easier to give their influences. Anyway DISASTER tell me they are influenced by DISCHARGE, Anti-Cimex and Discard. Contact Browny/ 50 West Lane/ Mytholmroyd/ Hebden Bridge HX7 5AZ.

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# Scene reports

SORE THROAT and PVC are sharing a split 7" that is being put out by members of the Scottish band SEDITION. Both bands are doing cover versions and it's a benefit for the 1 in 12 Club. SORE THROAT are doing covers by DISCHARGE and Poison Idea and PVC are doing '60s covers and a Dead Beats song, "Kill the Hippies."

HONESTY come from Leeds and they just played their last show by that name as they are now called FEEDING FOR 2. They are quite a hard band to describe and as I don't particulary want to compare them to anyone, I won't. I quite enjoyed them live so I guess that's what counts. Contact FEEDING FOR 2/ c/o Box 167/ 52 Call Lane/ Leeds LS1 6DT.

I've spoken about WARFEAR before. They're heavily influenced by Japanese thrash, especially Gauze and Outo. A split flexi is coming out with them and Industrial Suicide from Greece. They are also doing a solo EP for Cheap Thrills Records (c/o 27 Thornton Road/ East Sheen/ London, SW14 8NS). It's called Riot to Survive. Contact Gibby c/o 1 in 12 Club/ 21-23 Albion Street/ Bradford, West Yorkshire.

BIO-HAZARD are a new band formed out of the ashes of REPULTURID ANGEL and sound like a cross between Protest Bengt and Confuse. They've only had three practices and played their first show to quite a good reception. They have two vocalists and they class themselves as "Scum glue bag punk with intelligence." They've been offered a record and it looks like it will be a 30-track mini LP. Contact Mandy Hazard c/o 1 in 12 Club.

GROSS MISCONDUCT have changed their name to simply MISCONDUCT. They did a local bedroom tour of the area and NO WAY OUT played a few of those as well, I play drums in NWO so if you see any bias you'll have to excuse me. These gigs seem to be popular at the moment and they are jolly good cheap fun. GM also played their college at a local 6 band gig. They suffered from a bad sound but people still seemed to like them. MISCONDUCT play a cross between punky oi and ska. They've got a show lined up with the ABS at The Wharf in March. The Legendary HEADLOCK also played one of the bedroom shows but alas have now split up.

There are also a few new bands in the area, a straight edge band from Halifax whose name I don't know yet. There's also a new band in Bradford but they don't have a name yet. I'm also in a new band with the ex-vocalist of HEADLOCK, bassist of SORE-THROAT and the ex-drummer of WITHSTAND, possibly called either WITH TIME or LIFE PROGESS. Anyway we're practicing soon.

KRANKENHAUS have a 7 track demo out which is £1.20 postpaid in the UK and abroad you'll need to add IR's. I don't have a clue of who, what, when, but I do know where. Contact KRANKENHAUS/ Box 167/ 52 Calls Lane/ Leeds LS1 6DT.

Moving to my hometown, FULL CIRCLE Mail Order is now becoming Full Circle Records as well as a great mail order service. First release will be INSTIGATORS Recovery Session 12".It's a live radio session from 1989 with unreleased songs and a cover of Agent Oranges Everything Turns Grey. The CD features another live radio session from 1987. It's already pre-sold with another pressing to come. Full Circle hope to release the new HDQ LP/CD which is gonna be recorded in April. It's also going to be released in Germany and the second LP Sinking is coming out in France in CD format on Negative Records. FC hope to licence records too and a live UK compilation LP/CD covering the whole (if that's possible) scene, "every horrid corner," they say. CAPABILITY GREEN'S LP titled Monopolizer LP/CD is being mixed in early March for a summer release on possibly Peaceville, Big Kiss or whoever takes them out for the most curries. That's what they say anyway. There are possible plans to release vinyl by DECADENT FEW, SURF BUTCHERS and local band FROGS OF WAR.

Full Circle also arranges some pretty amazing shows at The Wharf Pub in Huddersfield. There are quite a few shows coming up: 12 March SOFAHEAD and BLYTH POWER, 26 March Libido Boys and DR. & THE CRIPPENS. In April we have ABS and MISCONDUCT on the 2nd, F.U.A.L. on 16th and JOYCE McKINNEY EXPERIENCE on 23rd. Shows are usually on Monday nights and consistently good turnouts have been recorded with SNUFF being the best, 300, although this was a Friday night. Admission is only £1 as well.

Right let's look at the rest of the country. ATAVISTIC are recording an LP in May and it should be out in about 2-3 months after that. The LP will be out on Deaf Records. These people are hot musicians but still play their brand of hyper-speed thrash with well thought out lyrics. Contact Patrick/ 29 Castle Road/ Whitstable, Kent CT5 2DZ.

DECADENCE WITHIN are recording for their second LP in about two months and it's going to be called Soundwound and it's coming out as the first one did, on Peaceville. At the end of March they are going on a short European tour. Contact Mobs, The Dingle, Bank Crescent, Ledbury HR8 1AF. The ex-singer of D.W. has formed a new band called SHUTDOWN but that's all the information that I have on them.

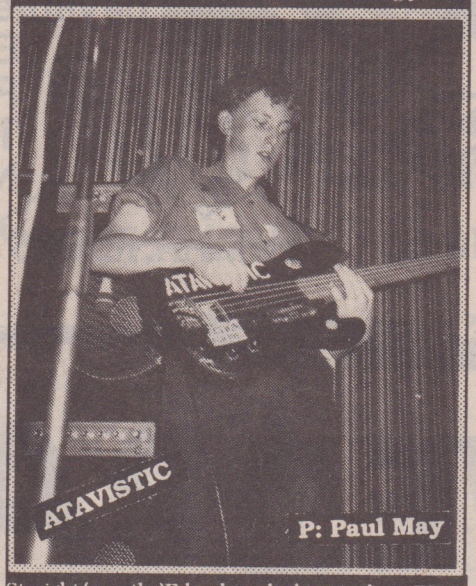
Would you believe the oi! band RED ALERT have reformed and are playing a show this weekend (as I write this) at Sunderland, their hometown. I've been told it's an anti-nazi show, so I hope all goes well. Wish I could go but money is tight.

FALSE FACE have split up over differences in attitude, i.e. some of them weren't straight edge anymore. Some of the ex-members have gone on to form another straight edge band. METAL DUCK have a new demo out called Drunk and Aflirt and it costs £1.50 in the UK. They now have an extra guitarist who used to play in the ELECTRO HIPPIES. Dave/ 25 Park Road/ Timperley/ Cheshire WA14 5AS.

TERMINUS have a 3 track 7" called Fear, Despair and Hate. I've heard they've been dubbed as a cross between SUBHUMANS and HAWKWIND. Their LP is just being mixed and it's going to come out on Words of Warning Records. WOW is also going to release the new OI POLLOI LP. WOW c/o Karl/ 50 Ronald Road/ Newport, Gwent NP9 7GP.

JOYCE MCKINNEY EXPERIENCE is a band I haven't heard much of lately but low and behold they'll have a 12" out soon called Cuddle This on Decoy Records. LIFE CYCLE have released a 12" EP titled Weight of Tradition on Mad World Records. Their Myth and Ritual is still available as well. Contact Leigh/ 24 Woodland Park/ Renderyn Aberdale/ Mid Glamorgan, Wales.

RHETORIC who put out the amazingly titled




Straight (over the)Edge demo look set to do an EP on a label set up by the band PROPHECY OF DOOM. When I saw them last, which is quite a long time ago, they had slow grind bits and hyper-speed bits, but I haven't a clue what they sound like now. Contact RHETORIC, c/o Revs/ 1 Alain Road/ Norwich, Norfolk NR1 2BX.

UPHEAVAL come from Scarborough and I'm afraid I don't know too much about them except that they are a 2 piece. They have an EP out which is available for £1.30 UK and £1.50 to foriegn people, sounds bloody cheap to me! Contact 37 St. John's Avenue/ Scarborough, N. Yorks YO12 5EU.

FILLER'S MYTIC 7" is being rereleased as a 12". They've just toured the UK with Friends of Betty and FUDGE TUNNEL. I missed them at Leeds because they went on first, I guess that taught me a lesson, shucks! SNUFF are hoping to go to the U.S. soon with their debut LP being released there. They are touring Europe and will tour the UK in May. They are also releasing an EP called Commericial Breaks, and it'll be covers of advert tunes. SINK are going to do a 6 track 12" when they come back from touring Europe, the record will be called Fluck. They will be touring the UK with Shudder to Think.

IDENTITY I guess sound similar to DESCENCENTS, DAG NASTY, etc. They have a 5 track EP called Some Kind of Fun and it's on 4th Dimension Records/ 7 Wentworth Gardens/ Bullock Stones/ Herne Bay, Kent CT6 7TT.

SOFAHEAD are going on their Sandblaster Tour around the UK from 20th February until 24th March. I think they are going to Europe after. The vocalist was on a TV quiz programme called "Blockbusters." Did she do well? I don't know because I missed the end of it!

CITIZEN FISH is a new band made up of CULTURE SHOCK and SUBHUMANS members, namely Trotsky from SUBS and Dick from C.S. They are touring the UK with RDF and BTF. RADICAL DANCE FACTION play reggae rythyms and BTF play punky reggae. The tour is from 22nd February to 7th March. There was some trouble at CULTURE SHOCK's last show in London — with the venue full and still 200 people outside, the police arrived in riot vans with violent arrests took place. This show got abandoned but C.S. arranged another in London to make up for it. The last CULTURE SHOCK LP, All the Time is out on Bluurg.

ABOLITION from London have a demo out called Never the Bereaved, supposedly a cross between U.S. and UK hardcore, but still quite unique. But then again who needs to be unique to be good? Anyway the demo is £1.50 postpaid in the UK from Box BR/ 234 Camden High Street/ London, NW1

FUDGE TUNNEL's Sex Mammoth 7" is out on Pigboy Records c/o Vinyl Solution. I guess they are similar to SUB POP.

EVE OF THE SCREAM have a 5 track mini LP out on their own label, Land and Life Records/ 20 Gorsedale Road/ Wallasey, Merseyside. They are an anarchist punk band and would like help in selling copies. Costs £2.75 in the UK.

FUCK EMI is a compilation LP featuring SNUFF, GENERIC, SOFAHEAD, CHUMBAWAMBA, SAW THROAT and more. They cover songs that have been released on EMI including gems like "Bohemian Rhapsody Anarchy in the UK" and more. Available in the UK for £3.75 from PO BOX 172/ Preston, Lancashire.

Let's take a look at what some of the UK record labels have been up to, eh? Let's look at Meantime Records first because there is a heck of a lot happening there. F.U.A.L. - Fuck Up and Live have an LP out and it also comes with a booklet. SOFAHEAD have a new 7" after the success of their debut LP. The 7" is called Invitation to Dinner. Oh yeah this record is a co-release with Rugger Bugger Discs. It's going to be released in the U.S. by Profane Existence and by Record Rom in Germany. WAT TYLER have an LP out called Bavarian Drinking Songs. Also Spleurk 2 is out with AURAL CORPSE, CRANE, EXIT CONDITION, HATE THAT SMILE, JAILCELL RECIPIES, MAD AT THE SUN, SNUFF, SOFAHEAD, WAT TYLER and more. Meantime is going to release LPs by INSIDE OUT called Take You Apart,Put You Back Together, a CRANE LP called Weathervein and LPs by NAUSEA, SHRUG and Green Day. LEATHERFACE have recorded an EP as well, so that'll be out sometime, eh? Enough records coming out there but I wanna know when the next Testiment of Reality will be out? Meantime c/o 11 Salutation Road/ Darlington, Co. Durham, DL3 8JN.

Peaceville Records have released Vile Vibes, a compilation LP featuring PARADISE LOST, AUTOPSY, DEVIATED INSTINCT, DOOM, CONFESSOR, TALION, ELECTRO HIPPIES and TORANAGA. The CD features extra tracks by KAY FIELD, THE MINISTRY OF NOISE, CIVILISED SOCIETY?, DECADENCE WITHIN, AXEGRINGER and SORE THROAT. The PARADISE LOST LP Lost Paradise should be out anytime now and they are a doomy death metal band. I've heard DOOM have left this label over some disagreements. Peaceville/ PO BOX 17/ Dewsbury/ West Yorks, WF12 8AA.

Wetspots Records is going to release records by Sponge Tunnel and Friends of Betty. Jabs who runs the label also organises tours and he's got a few good ones coming up like DI in April and Shudder to Think/SINK in July. He also plays bass in FILLER.

Big Kiss Records, who have put out the CONCRETE SOX and VISIONS OF CHANGE LPs, will be putting out a 3 track 12 by HOTALACIO with an LP to follow. Also there were rumours about the ANTI-SECT first LP to be rereleased on this label. VOC have been quiet for some time but hopefully they will be doing some gigs to support this release. Big Kiss Records/ c/o 300b Park Road/ London N8 8LA.

Released Emotions Records have been busy as well with 3 new releases. Firstly UK SUBS have The Greatest Hits Collection (Live in Paris) LP out. It contains all their classics and the best of their '80s material. A limited edition (I hate limited edition stuff) is available on coloured vinyl with 3 unreleased tracks. Next comes RED LETTER DAY with Last Night 7". They play pop punk. Yet again, a free limited edition contains a free copy of 20th Century Saints Fanzine. Lastly THE PRICE have a 7" called Between the Lines; it's said they play in the vein of MEGA CITY FOUR and SENSELESS THINGS.

First Strike Records have recorded the STEADFAST 7" and that should come out the same time as the Chain of Strength 11 song LP which will be the first 7" (on Revelation) with the guitars rerecorded and the vocals made louder, and the second single which never got released. A CD version will come out in the U.S. with a live at CBGBs set. Both should be out April/May. JAILCELL RECIPIES Poulton Road 7" has nearly sold out so a repress will be on the way. An ex-ELECTRO HIPPIES will be standing in on bass while JRs bassist Dave goes to Canada for a while. Libido Boyz will have a 7" out and a coloured repress of the LP will be out soon to support their UK tour. DRIVE, who sound like a cross between Husker

# Scene reports

Du and Dinosaur Jr., will have a 1000 press 7" out and if it sells well then a 12" repress will be in order. There's also a possible repress of the VISION second 7" for Europe Boss Tuncage Records' first release will be a split EP between GOOBER PATROL and VEHICLE DEREK; it should be out in March/April so keep your eyes open for it. They're classed as two of the best new melodic hardcore bands from the UK. Um, I don't have an address but I know Full Circle Distro will be distributing copies.

Earache Records have been a little quiet but I've heard they will be releasing LPs by HELLBASTARD, NAPALM DEATH and Filthy Christians from Sweden.

Clay Records, the home of DISCHARGE, have released all DISCHAGE material like Why? Hear Nothing but it's selling for a ridiculous price of £6.29 an LP, what's wrong with £4,50 or £5,00. I've heard all the CRASS rereleases will be coming out at a dear price as well. Sounds a bit like cashing in to me. Manic Ears Records is closing down with Shane going onto other forms of music with him claiming hardcore has no future, seems odd to me. He's put his label on the market so anyone with £25,000 can put in an offer.

The 1 in 12 Club have brought a new compilation LP out Knee Deep in Shit — The Worst of The 1 in 12 Club Volume 8. It features POLITICAL ASYLUM, ALIENATION, THE HONKIES, THOUGHT POLICE, UNCLE TED GRUNDY, PINK NOISE, DANBERT NOBACON, ATAVISTIC, VIRUS INSURRECTION and more. Look elsewhere for address.

Rise Above Records, who I'm sure will become quite a big label, have released an EP by SOB from Japan; good artwork on the cover but the Iconoclast and Crucifix, DISCHARGE logos on the cover looked a bit corny as if to say look at those bands they're all into peace/anti-war so SOB must be as well so let's buy it. Excuse me if I'm wrong, as there was no lyric sheet. Rise Above are also releasing a 12" by LONG COLD STARE who are no longer a straight edge band as they say it wasn't for them and they prefer to drink and smoke dope now. It's up to them I guess, don't know what they sound like now.

First Base is a distribution service set up to distribute straight edge vinyl releases here in the UK so if you're after some stuff like Brotherhood 7", Intent To Injure 7", Turning Point and Zero Tolerance, you'd do well to get in touch. F.B. Record5/ PO BOX 492/ London, SW14 8NB.

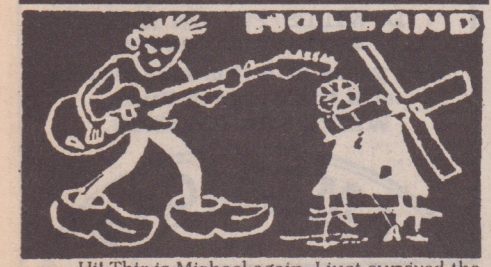
Let's take a look at some fanzines. The prices that I put are just the cover price so if you wish to send off for them you'll have to add postage accordingly: INTENSE GRIND has their final issue out, #3, 40p, A5, this issue includes RECTIFY, RHETORIC, SON OF SAM, LIFE CYCLE, PARADISE LOST and more, not a bad zine, but seems a bit gossipy at times. c/o Aston Firs/ Halton Holegate/ Nr. Spilsby, Lincs. PE23 5BD.

RIPPING THRASH #5, 30p, 40 pages A5, with EXIT CONDITION, Atoxxxio, Negazione, DECADENCE WITHIN, Filthy Christians, Mass Appeal, Inhuman Conditions and stuff on Peru and Australia, Steve also does some comp. tapes so ask him about them when you send off for the zine. c/o Steve/ 25 Elms Road/ Stapen Hill/ Burton On Trent, Staffs, DE15 9AQ.

PUNCH IN THE FACE #2 of this straight edge zine will be out by the time you read this. It'll feature interviews with Youth of Today, Infest, Sick of it All, Intent to Injure, band history of Life's Blood, NO WAY OUT and more. c/o Simon Kelly/ 10 Leasowcside/ Leasowe, Merseyside, L46 2RW.

Well I guess that's enough cos I've had enough! Tatty bye Nick - Telephone 0480 532912

If you don't see your zine, band, label, etc. mentioned in here then perhaps you ought to give me a ring and give me the deal, ok?




Hi! This is Michael again. I just survived the hurricane that traveled over Holland. Just when I tried to lock my bicycle the hurricane striked down and blew away my beloved bike... How rude! But that wasn't it. In less than a couple of seconds roof tiles, aerials, trees, flowerpots, windows, etc. were bombing the streets. A total of 21 people didn't survive and this will be the heaviest storm in Holland since 1976. Quite scary, of course, but it was one of the few exciting happenings here in ages. Naturally I regret that there were victims but nevertheless... Thank You Mother Nature for this exceptional experience. Now, don't think it's that boring here? Like in January there was this big demonstration against the upcoming clearing of the W.N.C. squat and the city-destruction (old and beautiful city-quarters/buildings have to make way for all kinds of prestige-objects, office buildings... etc.). The local authorities play the squatters and the library (a social institution), which will be established after the clearing of the W.N.C., off against each other. So everyone's expecting a social attitude from the squatters towards the establishment/building of a new library, but what about the attitude of the municipal? After years of cut down expenses on the public library and its personnel it has been decided to lower their subsidy with fl25.000 (about $75.000). This situation already led for some time to workarrears, stress-situations with the personnel, have to work with more and more volunteers, less hours of opening and even the closing of affiliations.

Instead of improvement in content of the library there is put money into outward appearance in the form of a big new building. Practises such as bargain away the city to speculators and institutional investors are being disguised with seemingly arguments and political games. Apart from that the W.N.C. will not only be cleared for a new library. Almost one third of the space will be office room. The living function is canceled from the destination plan and besides that, the clearing is part of an anti-squat policy. Therefore this demonstration (attended by 300 people from all over) has showed that we don't watch passive and that a big group of people are resisting to the city-destruction and devoted to the saving of the W.N.C. and other squats. Now the W.N.C. doesn't have that many concerts anymore the local youth centers catch up with the hardcore bands but unfortunately these are mostly the bigger acts while W.N.C. always had less known and very surprising new bands on stage. There are about two youth centers who are doing hardcore shows but I got the feeling that there is quite some competition between the two... Why not cooperate?

Atmosphere at most concerts is really bad (mostly people like what they see on stage but there's never any response; just lame reaction. OK, there's also something like the quiet enjoyer like myself but imagine a crowd of 150 who are into the band, but show no enthusiasm). Only if a very big metal/crossover band from abroad is playing then the crowd goes nuts. But then I mean nuts with a very big N. That is no one caring for each other and busting in some heads while busy stagediving. Yes, that brings me to the point of certain violence at gigs in Northern Holland. Generally speaking there are no fights during hardcore gigs; the W.N.C. doesn't admit people from who they know will only cause trouble (mostly when they're drunk/drugged, of course) and the youth centers have their own bouncers at certain (risky) gigs. But direct violence towards people there isn't. At metal concerts (and some times grindcore or mixed festivals) I often notice a lot of nazis/fascists especially in the western part of the country. Unity between skins and bangers seems to be realized when I see them spreading national front propaganda. Worst of all is that no one seems to care about this shit; if you ask people what they think about what's happening then most of the time you hear something like, "That's not my business, let everyone do what they like...I don't care." Some years ago this sickened the shit out of me and I rarely visit such concerts (the massive ones) anymore. Better support bands with a clear stance on such matters! Lately the local youth centers also don't seem to care what they're programming...

In case you set up a concert for a band you don't know much about, go fucking inform yourself about it and not just let them play because of their popularity... This just seems to happen more and more and it fucking annoys me a lot! Ignorance might be the right word here or they are really not interested in political views (as I read the slogan "shut up and play" more and more in local papers/ programs and hear it alot at concerts from the audience). Anyway, at the somewhat bigger hardcore/crossover festivals mentality and attitude of the crowd's getting lower each concert. The slampits are reserved for tough machos and males only while stagedivers act dangerous by bootwalking over the heads of the crowd in front of the stage. OK, it's fun to watch all this (most people think it's fun to watch these scenes... but not me!) and if you're getting drunk enough it's also fun to join the crowd, but again... not for me — and I know alot of people who think the same way.

Recently I saw a television program that featured some hardcore/metal bands from the West Haarlem area). Most interesting thing was the project some bands and individuals are trying to set up. It sounded they would like to form some kind of federation (as R.W.Z. used to be in the early days??). Maybe it's possible for them to let us know more about what they're up to through writing any kind of article about it in this mag for instance? Hopefully they will be able to realize that project because I think our "scene" needs such things very hard. There isn't much unity (anymore) between bands and individuals (?) within our national hardcore scene. I don't know exactly how things are in the southwest, but in the north, bands have almost no contact with other bands in this country.

I think it would be very nice if more bands/individuals cooperate and do things like fanzines, gigs, etc. together. Speaking of fanzine: De Nieuwe Kockrand called it quits since half a year, Definite Choice did their last issue and Thrashold will only do records. It seems that Holland doesn't has a representative anymore what concerns a good mag. Hmm, back to that TV program. Bands that had their say were mainly BRUTAL OBSCENITY (congenial crossover) and BLATANT YOBS (hardcore). Also featured were EGGHEAD (too short coverage), L.W.S. (stands for Lunatics Without Skateboards; did a disgusting interview about them not agreeing with nazis but of course because they don't want any trouble with nazis they'd rather take no stand... aaarrrghhh, cowards! Typical metal attitude) and DARK AGE (pose-metal with female-guitarist which you almost never see in HC/metal bands these days. I guess many girls, women, don't feel commited to our scene just because it's all males who are playing in bands and going to gigs. Like in the five bands I saw on that TV program there was just one woman in these bands). HUMAN ERROR, by the way, has a female bass player and vocalist. They toured England last year and did 2 gigs... It seems that they built up a reputation as a drug band (always under

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| Plus Sloppy Seconds | |
| KALAMAZOO, MI — CLUB SODA | April 23 |
| CHICAGO — DREAMERZ | April 25 |
| ANN ARBOR, MI — HEID'LBRG | April 26 |
| INDY, IN — w/Sloppy Seconds RITZ | 4/27 |
| CLEVELAND, OH — w/" ARTICHOKE | 4/28 |
| P'TSBRG-UPSTAGE w/Norman's Creed | 4/29 |
| NEWARK, N.J. — PIPELINE | May 3 |
| HARRISBURG, PA — THE CORE | May 4 |
| PHILLY. PA. — PIZZAZ | May 5 |
| TRENTON, N.J. — CITY GARDENS | May 6 |
| NEW YORK CITY, NY — ABC NO RIO | May 9 |
| NEW YORK CITY, NY — PYRAMID | May 10 |
| NORWALK, CT — ANTHRAX | May 11 |
| PROVIDENCE, R.I. — | May 12 |
| BOSTON, MA — THE RAT | May 13 |
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# Scene reports

the influence on stage). DISGRACE jammed away with a temporary drummer and did this gig in Leeuwarden where they played loads of No Means No songs! They're still looking for a drummer though. SEEIN' RED has their debut EP out and it's great to see a new band again that has something interesting to say. Melodic hard-hitting hardcore (still the buzzsawing guitar sound though... hallo Paul!) with well-thought out lyrics. Somehow SEEIN' RED reminds me a lot of the RONDOS, an old Dutch political band àla THE EX only somewhat more melodic. SEEIN' RED's definitely a band to keep an eye on. Contact Van Randwijcklaan/ 115c/ 3814 AH Amersfoort.

PROFOUND has 2 members of SEEIN' RED and plays strong hardcore. Typical S.E. sound with lots of "scream-along" and moshparts are available on their debut EP Integrity (hot cover) which also contains a cover of D.Y.S. "Wolfpack" plus 7 trax more. Probably the only S.E. band in Holland? For the EP: Peter Hoeren/ Kaiserfeld 98/ 4208 Oberhausen/ West Germany. For info: I.B.B.laan 21—2/ 3582 VD Utrecht... enclose IRCs.

Finally I just experienced DOGBREATH from Rotterdam. Never heard from this band before until they recently hit the stage in W.N.C. and I was surprised by their tight hardcore sound combined with some fine metal riffs. Don't know if they have released anything yet... maybe more info later. Something else: lately we undergo an uprise of nazi/ fasco-terror. Fascist hooligans and nazis are noticed more and more in the streets (luckily not at concerts here) and it's becomming a real threat by now as within one week at least 5 people I know were beaten up. Also more raids on the local squats are happening. Most favorite attack of them undoubtedly is the hit and run assault (throwing bricks and shooting airguns while running away).

At the W.N.C. demonstration I mentioned earlier were about 200 hooligans and nazis gathered to cause a riot. Fortunately the cops and the riot-squad escorted the demo and nothing worse happened, although people in the demo could have been provoked easily by all these filthy and fascist slogans which were shouted by nazis from all sides. One of the maingoals of the demo was also to show everyone that a squatters/anarchist demo could happen peacefully without any riots or violence/ demolition. Anyway, the situation became quite alarming when I noticed some of these redneckkks photographing people in the demo. That maybe explains the fact why so many people were beaten up the last couple of weeks. Probably because they now recognize squatters/sympathisers easier after studying the pictures... Probably more about this next time.

Some last notes are that Toprod is setting up an Eurotour for BRUTAL OBSCENITY and DISABUSE called the Brutal Abuse Tour 89 and if you could help them out by arranging any gig for them please contact Ton v.d.Werf/ Godekenheerd 47/ 9737 MA Groningen. CATWEAZLE, my band, is looking for new vocalists and will be doing gigs again by now. The tapes still available (look review MRR 81) for $4 everywhere (P&P) and there's 10 stickers for $1. Hmm, any people interested in trading S.E. records/tapes with me? Got lots to trade! OK, enough again. Till next time. Michael Kopijn/ Bacteria Products/ Merwedestraat 105/ 9725 KC Groningen/ Netherlands.

Hi there everyone, here's my 2nd scene report. Within this past half year (or a bit more), lots of things happened. Swiss citizens had to vote about the army (if we should have one or not); the result was quite surprising as 36.5% vote to abolish the army. The second big surprise was that Ms. Kopp (ex-Bundesrat — there are nine of these Bundesrate that build the peak of our government) is now officially charged at the highest court. She was involved in drug business with her man. Another surprise came out when the commission that searches the mistakes of Ms. Kopp found out that the cops are not interested in drug business, but much more interested in having complete acts about left wing activists. Even right wing activists had a free hand until two years ago; before they had been free to do whatever they wanted. Quite strange, I think, for a country that declares itself as democracy and neutral... FASCIST SCUM! Besides all this, there were demonstrations about the high flat rents, racism, etc., but all were actually not very much promoted, except the "flat-problem" — demonstrations that partwise were even violent. But anyway, I guess you're waiting for the scene report and I'm not competent enough to talk about political stuff as I'm totally disinterested.

OK then, here we go still no sign from the Italian and the French parts of our country, is there anyone??? Some bands that split up are FÖLLDäNE, THE BRAINS OF HUMANS, ORANGE WORLD and CHAIN LIBERTY. R.I.P. Reformations were made by THE BRAINS OF HUMANS (we played 12 gigs, two of those in France and released the Game 88 7" EP, an anti-misses Kopp-record, but nothing lasts forever. After six months we split up again, and this time that's definitely! Can you hear the laughter of our enemies???) and WEETABIX, a band that split up in 1987 after one brilliant demo tape (Chris Wapen Dies) have recently reformed and are planning to put out a 7" EP soon. Watch out for this. The band that I forgot their name in the last scene report is called SHATTER. They play straight ass R'n'R, which is very slow Punk Rock à la FLIPPER. They played some gigs (even abroad) and plan to release a 2-track 7" soon. DARK AGE have changed their singer (and at the moment as well their drummer cos of earache) and they're still sounding very good. And I hope there'll be a new EP soon. FLEISCH have now released their first EP, which is called ...macht suchtig (makes addict) on Far Out Records. They have just been on a mini-tour through Poland, and as far I know, it was very good for all involved. Also on the same label is the debut LP by the new crossover-band THE INFECTED, but in my opinion, too much metal. ABSCESS is a HC/Punk band that was formed by two ex-members of B.O.H. They should have an EP out soon and also plan to play live.

Out off the ashes of FÖLLDäNE formed DEKADENZ; their lyrics are in German and they play very cool Punk/HC. I hope an EP comes soon or at least a demo tape. They played some gigs already, as well even some in Germany. PSZYCHISZ TERöR (before: PSZYCHO) have released their A-aber ihr durft stimmen (But you may vote) 7" EP with 4 songs. Their sound's still psycho-doom-punk, but now they have a drummer and their EP caused them somt differences with other scene-people, as the sleeve contains a swastika made of several slogans. In my opinion, the first "real" punk record from Switzerland, it comes with lots of flyers/infos and lyrics translated in several languages. It could be also said that they're the first HC band that came out of the squat scene. But there's already a second squat band, INDüSTRIE. They play quite metallish hardcore with a female singer (in a big newspaper they were described as the Swiss answer to JINGO DE LUNCH). A demo tape should be out soon.

THE FAN (before: WHEN THE SHIT HITS THE FAN) have been around for several years now, playing a mixture of wave and punk. They just released a 7" and a 12". After B.O.H. split up, I used to play drums in FASCIST TENDENCIES? But this split up 4 months later; there's very soon a tape available with rehearsal room recordings (6 songs w/vocals, the other side without, plus all wrong starts and discussions between the songs). I'm now searching people for a new band, which will be called JOY. PROFAX is the first Straight Edge HC Band in Switzerland. They made a demo tape and played several gigs. Their music's quite good and I guess their lyrics are alright. FOR PETS ONLY have been on that Poland tour with FLEISCH, and I hope they will have a tape or record available soon, as it's a really hot HC-Punkband! ALLER LASTER ANFANG (All Vice's Start) is another new band, they play cool '77 punk with engaged Swiss-German lyrics and their first tape is soon available through Resistance Productions, a C 30! SWINGING ZOMBIES are a very interesting band, formed by members of old bands like SLY. Their sound is very original Punk/ Rock/HC. Although they're not happy with their "Salt" LP, it's quite a good vinyl start. TAKE A VIRGIN are a punk band in '77 style. Their The Only Sexual Attitude Of The James Last Experience 12" has some brilliant songs to singalong. And by the way, they're big fans of Madonna! CRAWL NOISE was a 3 piece project and they released an EP Demo 2/ Live In Kuessnacht on their own label, the EP has about (not even the members were able to give exact details) 50 songs. Need I say more?

SILENCE CRIES are still around. They were touring Poland last year and just released a 30-track 7" EP (one side w/songs, the other side with a mix of their whole set!), which is called Really Really Really, and before they released their second LP, a double LP. I hope they play out live more often soon. INSANE APPLE are a very good new HC band. They played live quite often last year and have some tracks on the Avalanche comp. LP. JAYWALKER released their LP last year. Now they had some line-up changes, but it should still be worthwhile to chatch them live. GNA GNA were on a Scandinavian tour last year as well and also released their second LP, Lost In Time and Space, on W. Germany's label Positive Destruction. The LP shows a big progression in their music.

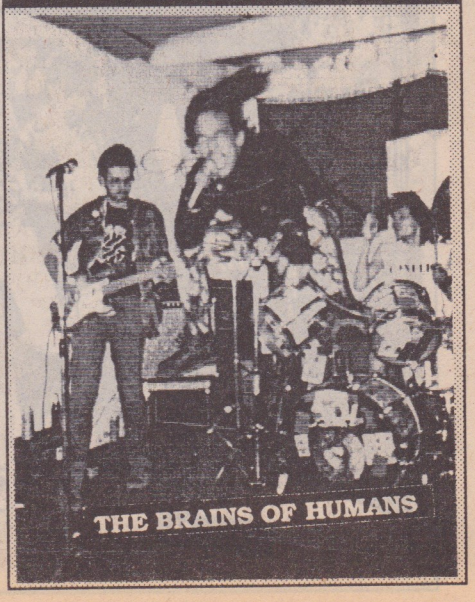
There are some other bands around, but I won't call them Punk or HC. Some of them have records out (CALHOUN CONQUER — two 12"ers; EXXOR — one LP) and some have tapes out (LUNACY), but these are bands that I don't see as D.I.Y. I guess this will cause some bad rumors again, but who gives a fuck?!?

The zine-scene is growing! "Old" zines that survived are ROMP (two issues out/German), PRAWDA (four issues out/German), DESTROY REALITY (three issues out/English) and ALTERNATIVE (three issues out/English). New zines are REBOUND, done by PROFAX, and KLEEBLATT, which is done by CRAWL NOISE-people. I guess both are in German. Finally here's a list of record that were released in Switzerland: FLEISCH 7"and Avalanche comp LP (feat. 10 swiss bands), INFECTED LP (all on Far Out Records); Swinging Zombies LP/ Take A Virgin 12" (on Lux Noise Records) Crawl Noise 7" (Kleeblatt Records) B.O.H. 7"/HCP (from Poland) 7" (Resistance Productions).

Before I finish this report, I'd like to say that we (Resistance Prod.) have now a mail-order distribution of 7"ers mainly (plus tapes and a few LPs and T-shirts) and you can get a list for 1 IRC (Europe)/ 2 IRCs (others). Plus we also will soon release a 7" EP by FLAGRANTS D'ELI (France), tapes by Foreign Legion (Wales), Aller Laster Anfang (Switzerl.) and Fascist Tendencies (Switzerl.) and issue 4 of our ALTERNATIVE-zine. We are also currently compiling songs/bands for an international compilation LP on the subject VIOLENCE. It will be called Resistance 1991/Violence? and will feature 20 bands/songs (two minutes per band), plus info/lyric booklet on the bands and articles/info on Amnesty International/Greenpeace/ILäAT (International League Of Doctors Against Vivisection), as it'll be a benefit LP for these three organizations. But we still haven't been able to receive mail by interested USA bands. So if you've got a song that deals with violence and isn't longer than two minutes, get in touch, gracias! And last but not least, we're currently trying to set up International Hardcore Movement (IHM). We got two quarters now (France and Switzerland) and we need 18 more from other countries. IHM will be a non-profit organization that produces and distributes 7"ers by "small" HC/Punk bands that have something to say. Anyone interested, please drop in a line and we'll send more info. Here's IHM's German address: Hoist Glatz & Walhaut Welte/ Silberne Fischgasse 16/ 8400 Regensburg, W. Germany. So we are now looking for 17 quarters!

OK, here are the addresses. Keep up the fight, D.I.Y. not E.M.I.! Take care. Love and Friendship, Pablo/ Alternative (zine); IHM-Switzerland, Distribution & Label c/o Resistance Productions/ Postfach 426/ 8026 Zurich, Switzerland; IM-France c/o Guillaume Dumoulin/ 9 Rue Bayard/ 38000 France.

Other Swiss addresses are: CRAWL NOISE/ KLEEBLATT REC. & Zine c/o P. Ramseier/ Oberdorfstr. 26/ 6403 Kuessnacht; DARK AGE/ HARDCORE HOUR/FAR OUT RECORDS c/o Frank Scheier/ Sihlaurain 6/ 8134 Adliswil; DESTROY REALITY (zine)/SHATTER/VERMIN TAPES c/o Chris Sigdell/ Freiburgerstr. 72/4057 Basel; DEKADENZ/ Palais Noir-Gigs c/o Matta Dietrich/ Poststr. 4/ 4153 Reinach FLEISCH/FOR PETS ONLY/ Zurich-gigs c/o Luki Schuhmacher/ Kirchstr. 63/ 8810 Horgen; INFECTED c/o Amos Germann/ Neptunstr.10/ 8032 Zurich; PSZYCHISZ TERöR/ Postlagernd/ 8031 Zurich; THE FAN c/o Armin


THE BRAINS OF HUMANS

# scene reports

Kuste/ Langstr. 211/ 8005 Zurich; REBOUND (zine)/ PROFAX c/o Mario Schranz/ Seldwyla/ 6362 Stansstad; ALLER LASTER ANFANG c/o Faulenz Huber/ Im Baumgarten 12/ 8606 Greifensee; ABSCESS/ Hinterdorf 164/ 8933 Maschwanden; ROMP (zine) c/o Ueli Schill/ Sentimattstr. 6/ 6003 Luzern; PRAWDA (zine) c/o Peter Bader/ Scholastikerstr. 24/ 9400 Rohrschach; SPEED AIRPLAY (Radio show & Gigs) c/o Robi Zollinger/ Birmensdorferstr. 91/ 8003 Zurich; TAKE A VIRGIN c/o Blitzkrieg Kopp Agency/ Postfach/ 6002 Luzern; LUX NOISE RECORDS/ PO Box 3212/ 5001 Aarau; SWINGING ZOMBIES/ Unterwegli 42/ 8404 Winterthur.

P.S. Sandra Monetti from Santo André - Brazil: please get in touch, I still owe you three LPs and a letter! I lost your address!

Ciao, a bit has been happening here in Italy since I wrote the last scene report! At the moment, everyone seems to be interested mainly in the Soccer World Championship that will take place here the next summer. It's called Italia 90, and it seems to be a good chance for people to forget other problems. On the political front, our government has a big problem now because of a law about drugs: as you can see, we also have our drug war, not differently from America! But there are other important facts to remember: an 8-year-old girl was kidnapped some days ago, and a lot of people would like to introduce capital punishment for kidnappers! It's not fair. The Italian school situation is very bad, and some young movements are coming out in a lot of Universities, asking for better laws and better organisation. Italy is not a paradise!

On the musical side, here some news: ACTH will release their second album soon, the title is Iguana, and it's produced by Multimedia Attack, which also released some months ago two 12" EPs by DEEP SIGNS and DEVASTATIN' POSSE (two rap-funk bands!!!). The debut album by INFEZIONE is out, see review in MRR #80. ATROX have released their debut album (Fiorm Neri), it's a really good hardcore band. DIGOS GOAT also have their second LP out. Wide Records has produced a 7" single by IL GENERALE & LUDUS PINSKI (ex-I REFUSE IT); they also distribute for Italy all Alternative Tentacles records and other great American stuff (Dischord, etc.).

LE BAMBINE is a new great band from North East Italy who play a fast and straight hardcore that reminds me Jingo De Lunch without metal influences! Their debut mini-LP will be out soon, and for the moment they are well-known as a live band. I've heard that PEGGIO PUNX have reformed, but there is no vinyl out for the moment. We're still waiting for new releases by IMPACT, HIGH CIRCLE, YOUNGBLOOD and some new thrash bands. The third LP by KINA is fantastic, totally mind-blowing, with the best lyrics I've read from ages! The title is Se Ho Vinto Se Ho Perso. INCINERATOR, RAW POWER, EXTREMA and NEGAZIONE are some of the bands that made or will make gigs soon here in Italy. UPSET NOISE are going to tour North Europe in 1990, and their new release is an EP for T.V.O.R. on Vinyl, one of the best hardcore label in the world (do you remember INDIGESTI, CRASH BOX and DISPERAZIONE albums?). I think that's all for the moment. A lot of foreign bands will tour Italy soon, like Circle Jerks, D.R.I., Fugazi, Stand To Fall, and many others.

I would like to thanks all people who wrote me after my previous report, excuse me if I answer some letters with delay, but I'm alone about correspondence, while my brother Stefano runs our radio show called Nashville Skyline. KEEP IN TOUCH!!! Cheers, Manuel.

Addresses: Manuel Gentile/ via Fucini 2/ 31029 Vittorio Veneto (Treviso)/ ITALY; (write if you want to swap international hardcore records) Nashville Skyline/ c/o Radio Vittorio Veneto/ viale della Vittoria 278/ 31029 Vittorio Veneto (Treviso/ Italy (if you need airplay, contact us! ); Adriano Di Gaspero/ via delle Cave 1/ 33040 Faedis (Udine/ ITALY; Kina/ c/o Giampiero Capra/ via della Consolata 5/ 11100 Aosta/ Italy; Wide Records/ PO Box 309/ 56100 Pisa/ Italy. Attack Punk Records/ via Lame 57 G/ 40122 Bologna/ Italy.

Hello again from Brisbane, Australia. A lot has happened here since there was last a scene report in MRR, mostly for the better too! Things did look pretty dismal at one stage when a string of more popular bands either split up or lost members, but everything sorted itself out and now there's even more bands than ever around, definitely the best situation for a couple of years! I'll talk about the bands first, this is going to feel really strange as there's so many to talk about! A.I.M. (ANGER IN MOTION) had their guitarist suddenly move to Sydney in October but they've now got a replacement and will be playing again by the time this gets printed. A 10-song demo was recorded in February and that's available for $6 (Aus.) plus $1 postage ($2 o/s) — it includes a booklet and is definitley worth getting. Write to A.I.M. c/o Dave/ 87 Longlands St./ East Brisbane/ 4169/ Queensland/ Australia.

BAD RONALD played their final gig in late October which ended up with most of the audience on stage with the band (and at one time on the drum kit as well!). It was a shame to see one of Brisbane's longest running bands finally call it a day but one consolation is that most of the members are now playing in new bands. A tape of live and studio BAD RONALD over the years has been made up and comes with a pretty thick booklet as well for the same price as the A.I.M. tape. It's all non-profit and a good indication of the history of the band.

Rollo (vox) and Scott (bass) are now playing in BLOWHARD, probably the best new band to hit Brisbane in ages, sounding like a cross between Dead Kennedys and Painters and Dockers. They've added trumpet, trombone and, I think, sax to a basic four piece line-up and the result is hot! An EP is due for February along with a boatcruise but I can't give you any more details at the moment. Write to them c/o Rollo/ 65 Daintree Rd./ Logan Village/ Queensland/ Aus.

A few other new bands: BROTHERS OF FEEDBACK feature BLOWHARD's drummer on guitar and play original cow-punk / power-blues type stuff which sounds totally cool! A demo is in the making so write to Fred / 12 Carbethon St./ Manly/ Queensland/ Aus. to find out more about that one. DOGCHAIRS play pure punk with a touch of Hard-ons influence and consist of members of old bands JUNKYARD and ACT, a real fun band. Another fun band who are really good are RAMPANT SCABIES, who've been playing for a while now and also have a good demo for $6 but I don't know any more than that so write to them c/o Adrian/ 81 Pioneer St/ Sheldon/ 4157/ Queensland/ Aust. STRONTIUM DOG have been doing their Butthole Surfer style all over Brisbane and seem especially popular with the local public radio station. VOMIT and T.O.S. are only very new but have got some stuff on tape and hopefully should be playing soon. They are both pretty young bands which is really encouraging. ALIEN VIRUS are still playing and have apparently introduced some new songs into their set, and the INSANE HOMBRES are ready to start playing again after their drummer moved to Sydney. They've added a second guitar as well and they reckon it sounds a lot more powerful. Finally, THE MADMEN have moved to Brisbane so we get to see a lot more of them; another single is out and they will playing on the BLOWHARD boatcruise. Last time they played was a lot faster and sounded excellent!

Sorry if I've forgotten anyone but with so many bands I hope I can be forgiven. Any bands for whom I didn't leave an address write c/o my address at the end and I'll pass stuff on. The BAD RONALD tape is also available through the same address.

Two or three new places to play have sprung up, mainly nightclubs and hotels that are putting hardcore punk etc. bands on regularly; and a DIY gothic style club opens in February which is great to see happen — there should be more of it around!

We've got two zines going at the moment: Borgy from DOGCHAIRS' A Piss In The Ocean and Dave Shadow's Angry Citizine, both definitely worth getting, and an all-Australian issue of Angry Citizine is in the making which should be good. Write to Dave Shadow/ PO BOX 564/ Mt. Gravatt/ 4122/ Queen-

A.C.T.H.

BLOWHARD

RAMPANT SCABIES

sland/ Aus. Borgys zine is available for $2 or trade c/o PO Box 176/ Paddington/ 4064/ Queensland/ Aust. and Dave's is the same price as far as I know.

Violence at gigs seems to have calmed down now and things seem pretty cool at the moment although there does still seem to be a lot tension among the skinhead crowd which is mixed between rascist and non. I guess that's all for now — anyone who wants to write please do as I'm keen on trading tapes (especially local music), flyers and friendship with people everywhere. Keep trying to smile. Heather/ 9 Hardgrave Rd./ West End/ 4101/ Queensland/ Australia

I spent ten days investigating in Istanbul in December '89 and now it's about time for the first Turkish scene report ever. Turkey has a fairly well-developed underground scene, at least in the two major cities, Istanbul and Ankara. It's consisting of metal, thrash, punk and hardcore bands, which are all friends and close together for they're all facing the same problems: they have to resist daily against the police oppression as well as the Islamic fundamentalist aggressions.

Turkey, as a Muslim country, is really a hard place for any kind of non-conformity. The police bother you if you wear earrings, have long hair or a mohawk. They can arrest you and question you in the police office. Deviant outlooks are considered as "un-Turkish" (this country is strongly nationalist) and they also accuse you of being homosexual. In most of the cases you'll end being beaten/tortured, as it's the good old Turkish police tradition that every single suspect/prisoner has to be brutally beaten or tortured (read the Amnesty International reports on Turkey). And now there are also those Islamic flag-wavers who beat you on the streets for the same reasons (long hair, etc). As the local punks told me, Islam is the most intolerant religion as they're constantly looking up your behaviour and trying to force their views on to everybody.

Turkey is supposed to be a secular state. But as 99% of its population is Muslim and as the influence of Iranian fundamentalism grows, the state is beginning to make more and more concessions to the religious authorities. Like the Turkish edition of Metal Hammer magazine was forbidden by censorship after the first issue, and the only heavy metal bar in Istanbul that I visited on the 26th of December was closed four days later by police. It had been open only for a few months. Why? Neighbors complained to the police that "some longhaired youths" were going there. The police came, saw the place as "subversive" and "satanic" and decided to close it on December 31st. Henry Miller's "Tropic of the Capricorn" was banned from the country and all copies seized and destroyed after the religious authorities complained it was a porno book. Really, between police and Islam, local punks, thrashers and metallers have few hopes about their future. That's why a good number of those I met spoke only about emigrating to Western Europe and start a real free life there. Anyway I think there will always be underground bands there because new bands are constantly forming while old ones disappear.

Turkish punk & street kids

Most concerts are given in clubs or in open air festivals, but usually the police come and stop everything after a few songs. Like at the concert on 7th of October '89 in Istanbul, the punk band HEADBANGERS was interrupted after two songs. And the concert which was planned for the 31st of December in Taksim Park in Istanbul was forbidden by the police three days before. If a band has a song with "offensive" lyrics, like HEADBANGERS' 'Anarchy for Turkey,'" they sing it in English so the police won't understand it. If the police are asking "what are these circled @'s for?" the punks are answering "It's @ for Allah!" There are no fanzines in Turkey, and the only way to learn about concert dates in other towns is to read the cartoon magazine Hibir, which is filling the margins of one of its pages in each issue with concert dates and underground music ads, thanx to the one punk cartoonist in Istanbul, Abdulkadir Elcioglu (contact c/o Hibir Mizah Dergisi/ Gelisim Yayinlari A.S./Levent, Istanbul/ Turkey). No Turkish band has made any records, and only the thrash band PENTAGRAM from Istanbul has one self-produced tape for sale. Other bands have some usually bad quality home recorded tapes. Studio costs and equipment are so expensive by Turkish standards that most bands build their instruments themselves. The only income for a lot of punx and thrashers is their selling of pirate tapes and home printed T-shirts in the streets.

METAFOR

Now let's review the music itself: The oldest punk band in Istanbul is (was) HEADBANGERS. They formed five years ago, but by the time you'll read these lines, they'll probably have split up for the guitarist was about to emigrate to West Germany, the vocalist to Holland, and the bassist wanting to go to UK or France. Anyway, they'll hopefully get one song on a forthcoming Empty Records compilation. Another defunct punk band was KOZALAX. Current Istanbul punk bands are NOISY MOB and BLESSFAMOUS. THE GASS was a band including some members of HEADBANGERS so I think they don't play anymore. There was one HC band in Istanbul as well, HOLE IN THE WALL, but they have split up, some of its members playing now in the thrash band METAFOR. There is also one "basscore" band called KRATOS: three bassists and one drummer. On the thrash side of the scene there's KRONIK PENTAGRAM and METAFOR. REFLEX play metal and have one song about Turkey called "Escape from Hell" reflecting most scenesters' opinions about their country. KRAMP play hard-rock and OZON is the only new wave band in Turkey. And at last there is in Istanbul this one-man-band called MADMAN playing crazy underground stuff. In Ankara, the capital city, there is only one punk-HC band: it's called SPINNERS, and by the way it's also the only all-girl band in the country. There was also a HC band called GUTS but they all emigrated to UK. The Ankara thrash scene is essentially the bands AXE, MIND VORTEX, HAZY HILL and OVERDOSE.

Now, some contact addresses in Turkey: KRONIK: Özer Sarisakal/Ibrahim Cavus Mah./ Gunaydin Sok.70/2 / Daire 7/ Sehremini/ Istanbul, Turkey; MADMAN: Bahadir Atilgan/ Y. Idiztabya Mah./ Yaylabasi Sok. 113/ G.O. Pasa/ Istanbul, Turkey; BLESSFAMOUS: Aykut Ataseven/ Osmaniye Cemiyet Sok. 22 D.1/ Istanbul, Turkey; METAFOR: Kemal Kut/ 65/4 Ebuzziya Cad./ Bakir Apt./ Bakirköy/ Istanbul, Turkey; THE HEADBANGERS: Koni & Anette Beyzadeoglu/ Blumenstr.37/ 8510 Fürth/ West Germany; SPINNERS: Zuhal (Suzy) Kececioglu/ Guvenlik Cad./ Defne Sok.11-14/ A. Ayranci/ Ankara, Turkey; NOISY MOB/KRATOS: Alper Tunga Demirel/ Radyum Sok. Kervan Ap. N 9/21/ Bievler/ Istanbul, Turkey.

All right friends, that's it for now. I hope you enjoyed this info. Someone in Turkey may write further reports in the future, who knows?

Luk Haas/ 28 Rue de Soultz/ 67100 Strasbourg/ France

# FILE 13
records

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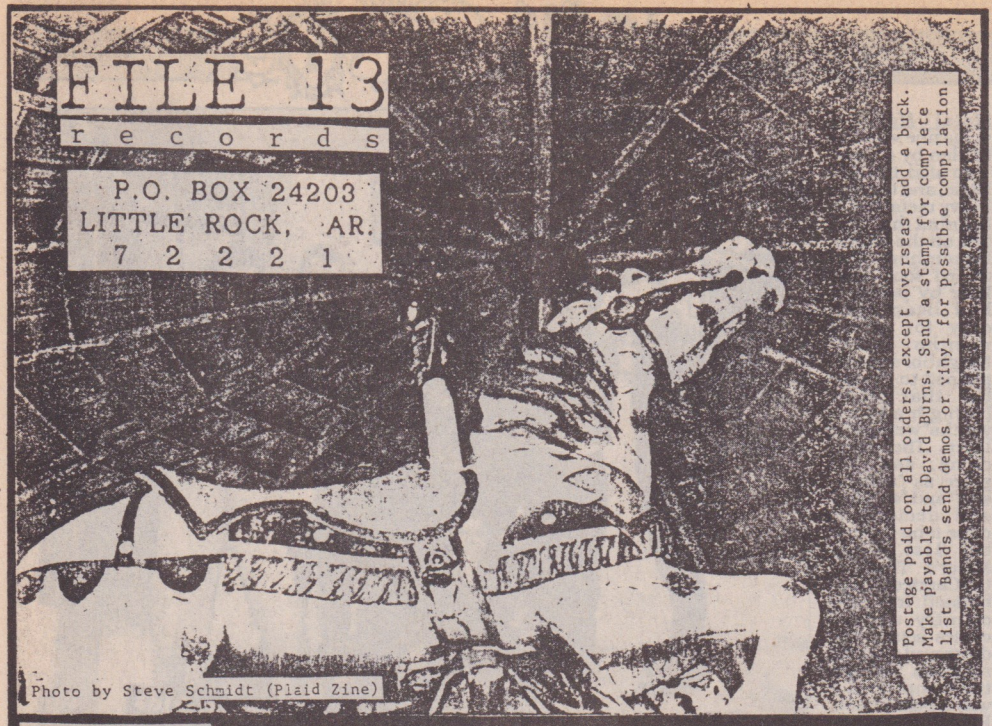

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articles

# ASS-OUT!

## • HOMELESSNESS IN AMERICA •

Homeless people in Fargo, North Dakota? Homeless children in wealthy Montgomery County, Maryland? It really shouldn't be a surprise anymore. Advocates and politicians alike recognize that at least 3 million Americans are homeless at any given time. Jesse Jackson claims that more than 5 million are without homes. A prominent academician out of MIT estimates that nearly 20 million Americans will be without adequate housing by the year 2003.

The numbers are shocking, but to some extent irrelevant. This is what is important: more and more people are forced to eat out of garbage cans and sleep in dumpsters in the richest country in the world. These people are, in some areas, mostly children. It is a national disgrace and a national shame — even our Secretary of Housing, Jack Kemp, says so.

### What's Happening Here? Some Political Background

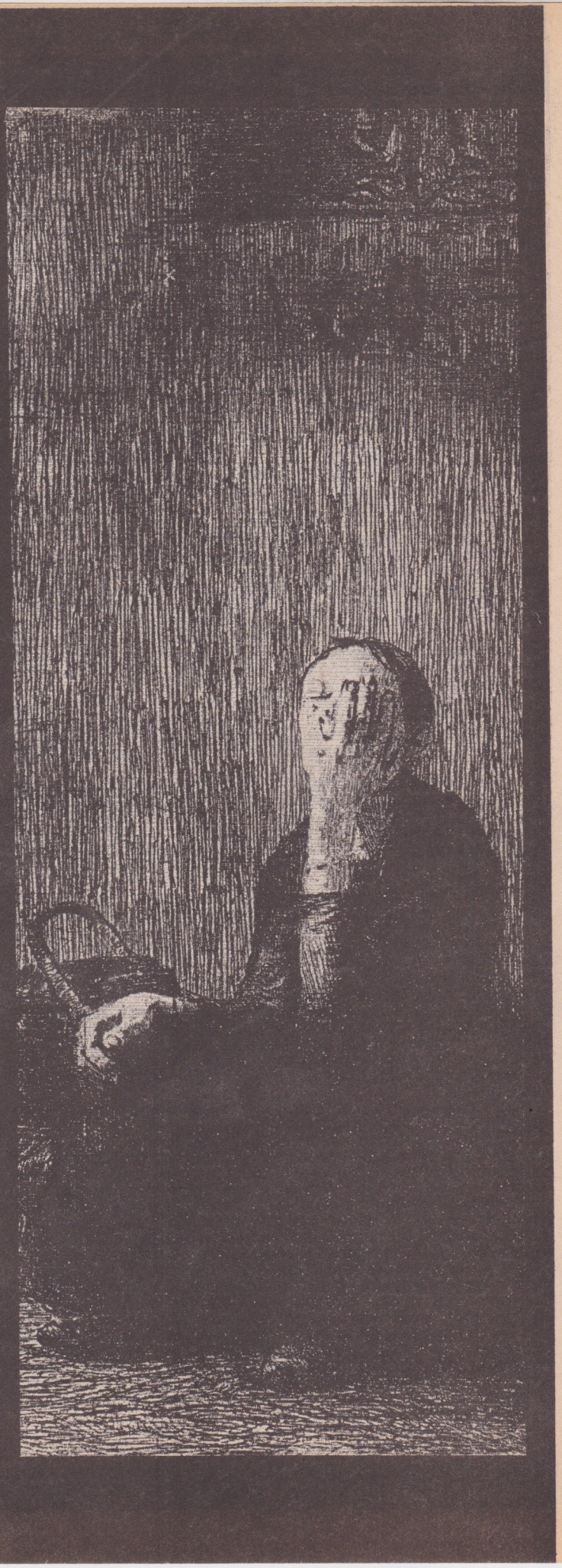
Homelessness is an economic issue. It's pretty simple: there's housing supply, and there's housing demand. With more and more luxury development and gentrification, there's less housing affordable to low-income people. Supply shrinks while demand stays the same or even increases due to a reduction in federal housing subsidies to the poor. What comes next? Competition for a limited stock of affordable housing, which of course drives prices up.

In any competition, someone has to lose. In the housing contest, the losers are the poor: mentally ill people who receive minimal public assistance, single parent families, the drug and alcohol dependent, children, minimum wage workers, the elderly. Not surprisingly, a disproportionate number of homeless people are people of color.

And of course an economic issue must also be a political issue. The current housing crunch and the homelessness it is causing have not come about by accident or mistake. They are the results of policy decisions. In this case, starting in about 1981, the government decided that it had no responsibility to provide adequate housing for the poor. By 1988, 75% of the low-income housing budget had been cut. Congress' 1949 pledge to strive toward providing "decent, affordable housing for every American" was forgotten, and continues to be today.

Not surprisingly, the official view of the homelessness "problem" attributes little to policy. Reagan and his administration asserted all along that there was no housing crisis. In fact, the president himself claimed that most homeless people lived on the street because they didn't know where to look for housing. Bush announced shortly before he was inaugurated that most homeless people are mentally ill (a falsehood: on average, 30% of homeless people have received treatment for mental illness). He calls for an outpouring of volunteers — the "thousand points of light" — to help solve what are grave economic and political problems.

If we're going to simplify the political situation into good guys and bad guys, we'd be hard pressed to find good guys. In general, Democrats support a greater government role in the provision of low-income housing and services; Republicans support the free market model which promotes competition in the housing market. But that doesn't mean that Republicans are the only villains of the housing crisis. It is our Congress, which is dominated by Democrats, that is responsible for the passage of federal budgets over the last few years that have butchered housing assistance to the poor. Although most Democratic Congresspersons would support assisting the homeless, they have been complicit in the promoting policy decisions that have made homelessness inevitable.



## What Needs to be Done - in Just 100 Words

Everyone admits that the number of homeless people has increased. That makes people uncomfortable. Human suffering has become more visible and more "democratic" as the housing crisis drives more and more people onto the suburban, downtown, and even affluent streets.

In the face of this crisis, you might feel frustrated by the enormous needs and demands of some homeless people. You might start to believe some of the myths, usually propagated by the right, that reduce homelessness to an issue of personal faults or shortcomings and avoid the systemic causes. Here are some of these myths, and some facts to go with (or against) them.

• Homeless people are crazy; housing isn't really the issue.

In actuality, only an estimated 30% of the homeless are mentally ill. Policy changes in the 1960s led to the emptying of mental institutions and restrictions on involuntary institutionalization of mentally disturbed people. These changes were based on the premise that alternative support systems would spring up, in the form of community-based care centers, to provide needed psychiatric services to those who no longer required hospitalization. Unfortunately, hardly any of these centers were opened, due to poor planning and to cuts in the federal funds meant to create them. Mentally ill people who cannot afford private counseling or other services have little chance for treatment, especially in large cities where outpatient programs and even mental institutions operate above capacity. Any crisis situation may drive them to life on the streets, which in turn will take a toll on the mental health of even a sane person.

Remember that the "crazy" homeless people that you see on the street are the ones that act out. You can tell they are homeless because they may exhibit bizarre characteristics, dress differently, or talk to themselves. But there are a greater number of homeless people who do not actually appear homeless — they look "normal." Because of the violence inflicted by non-homeless people on the homeless population, and especially on homeless women, people without homes must in many cases rely on being inconspicuous for their survival.

One last thing: just because someone is mentally ill — or less than "normal" in any other way — does not mean that they deserve to live a life of terror and degradation on the streets.

• Most homeless people don't want help — they want to be homeless.

There are homeless people would rather stay on the street or in their cars than stay in shelters. This is not because they are necessarily crazy or stupid. Human beings crave comfort; when they endure hardship, it is usually because it is the least of two evils. It is because they choose to retain what independence and dignity that they eschew shelters and take responsibility for themselves.

If you are homeless and are lucky enough to find a shelter bed, you are told what to do 24 hours a day. Imagine you are an older woman who has raised 4 children and used to run a household on a single income. When someone — usually richer and whiter than you — starts to tell you when you can eat and when you can take a shower and who you can call on the telephone, you might start to resent it.

To be sure, the evil of shelter rules often pales in comparison with the prospect of freezing to death on the street or getting raped in a city park in the middle of the night. But people will go to extreme lengths to retain their pride. For many homeless people, their pride is all they have left, and they will protect it at any expense.

• You shouldn't give money to panhandlers because they spend it all on drugs and alcohol.

Homeless junkies and alcoholics need to feed their habits just like non-homeless junkies and alcoholics. Their lives are more tumultuous and desperate, and, for them, drugs or alcohol become necessities just like food or clothing or medication.

Access to drug and alcohol treatment is severely limited for homeless people. Waiting lists for public (i.e., low- or no-cost) drug rehabilitation programs are more than six months long in some areas. Other programs have restrictive entrance requirements — for example, you might have to be clean for 6 weeks before you can enter the program. Many shelters will not admit drug or alcohol users, condemning addicts to the difficulties of life on the street, and to the temptation to continue to use.

It can't be denied that many homeless people are in need of services — medical, educational, rehabilitative — in addition to housing. But housing must come with, if not before, these services are offered. It's impossible to pull off working a job, raising a child, or educating yourself if you don't have a place to do laundry or put your alarm clock.

As far as panhandling, the decision to give or not to give money to a panhandler is a very personal one. Many people resent the possibility that their money might go to finance the violence of the drug trade. You might prefer not to subsidize the alcohol or cigarette industry. That is your prerogative.

But trying to attach strings to the money that you give to homeless people only makes you look like a fool. There is no way that your refusal to fund an addict's habit is going to make them quit!

## Myths & Anti-Myth Ammo

We need more housing and fewer shelters. We need more and better services. We need national medical care. We need a more progressive tax structure. We need a better educational system that gives people opportunities and self-respect. We need a higher minimum wage, and better job opportunities. We need child care that will provide single women with a chance to realize a decent standard of living. We need to recognize that poverty is not a question of personal fault, but a formalized American institution.

Seem overwhelming? It is !!!

You're probably overwhelmed by the size and scope of this problem, especially if you live in a large American city. Many people are shocked by the fact that our political system does so little to alleviate so much suffering — some of which it has caused itself. Hopefully you are. In general, public awareness of this issue is higher than ever; homeless people are tired of being homeless, and housed people are tired of seeing the suffering of their fellow citizens. This means that more and more are choosing to do something about it.

How you want to help is a political, and therefore personal, decision. There's probably ten million things that you could do to make a difference. The form of your contribution to a solution will depend on where you believe the problem lies. Here's some choices:

## Shelter Work

Shelter work is the most simple and probably the most direct form of advocacy that you can do. You may volunteer because you crave the gratification that you get from eliminating hunger from someone's life for yet another day. You may feel that you want to get to know homeless people in order to better understand them. For whatever reason, there's tons of shelters — no doubt there's one near you.

There are shelters in every city in the United States and most towns. There are hundreds of thousands of hungry people who need food. The thousands of shelters that help these people need help buttering bread and handing out sandwiches. Often the best ones are run by private charities or do-gooders and rely on the kindness of volunteers to provide their services.

It is important to remember that while shelters provide the means of survival for a great number of people, they are just band aid solutions to a vast economic problem. Shelters are not an acceptable substitute for permanent housing. A stale donut three times a day should not substitute for nutrition.

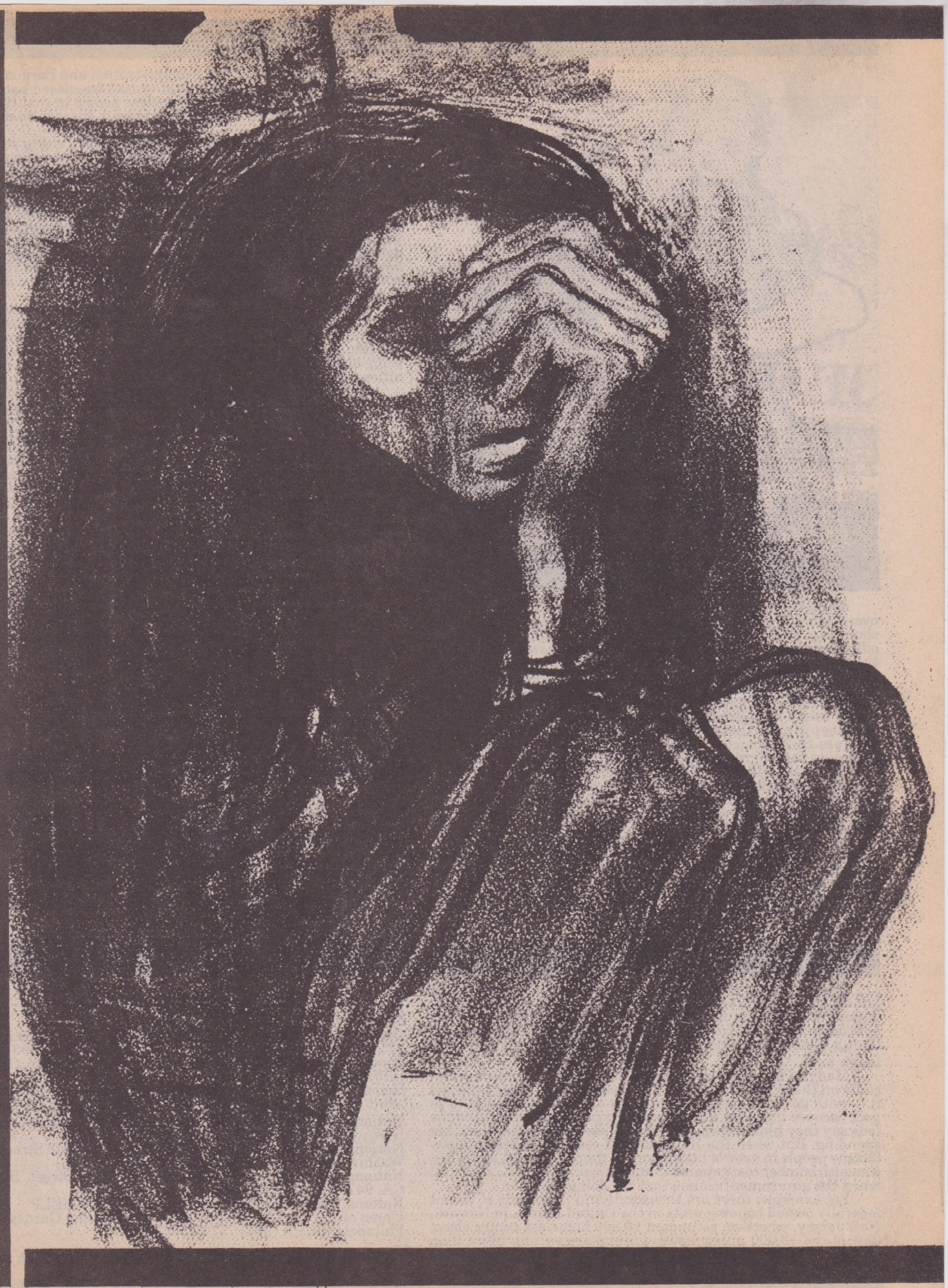
Another word to the wise: Currently, a good number of shelters are run by private charities, such as the Salvation Army, Union Rescue Missions, or church groups, which require clients to participate in religious services. If you feel uncomfortable with this requirement, see out another shelter that could use your time.

For information on shelters in your area, call the National Volunteer Hotline, 1-800-664-HELP. Or contact the National Coalition for the Homeless (see Resources) for a list of local coalitions.

## Street Level Work

If you don't feel comfortable working with established shelters, many of which receive federal, state, city or county funds, reach out to homeless people on your own. It is challenging and can be difficult but the risks are few and the gratification is great. It will also make you a more effective advocate, as you will hear first-hand suggestions of what is lacking and what is needed to end homelessness in your city.

Many homeless people do not want to be disturbed; with no private space of their own and people constantly harassing them, you can't blame them. But some people do have stories to tell, and needs to express. You can offer your time, your expertise, your money or a sandwich, whatever you want.



## Political Work

If you believe that the only solution to this overreaching and overwhelming problem will have to involve the government, you should invest your time and energy into letting your elected officials know about homelessness and about how you feel about the problem. Decisions affecting the millions of homeless people are made on the local, city, state and federal level. Find out who your representatives are. Find out how they vote on homeless issues. Find out whether they know the facts on homelessness and housing. If they don't, do them a favor and pay them a visit.

Keep in mind that most elected officials have to watch out for their ass. Since homeless people usually cannot provide generous campaign contributions, and often are deprived of their right to vote due to their lack of a fixed address, they do not rank high as an important constitutency. Also remember that many of the same people who hold office now were active in the political world during the past ten years, when policies were shaped that have led to today's crisis.

If you are interested in federal legislation in Congress that would create housing and fund shelters, contact the National Coalition for the Homeless, 1621 Connecticut Avenue, N.W., Washington, D.C., 20009, (202) 265-2371. You can become part of a legislative network (a "phone tree") in your city or state that communicates support for increased for housing and services to legislators.

## Direct Action

Barbara Bush has claimed that she can't sleep at night knowing that children are homeless, and it's too bad that she doesn't wake George up and give him the facts on the shortage of affordable housing. You might doubt that either Jack Kemp or George Bush gives a damn about homeless people. It's not too tough to do.

Many of those involved in the homeless movement, especially on the grass roots level, have lost faith — if they ever had it — with government. We hear every excuse: cities claim to be poor because the federal government is cutting them off, and the feds say they have a huge deficit because of the Democrats' big spending. But when the HUD scandal cost taxpayers and low-income people in need of housing more than $1 billion, and when a stealth bomber costs almost that much, it's easy to be skeptical when the government claims that it's doing all it can.

For example: there are thousands and thousands of vacant federally owned housing units in the United States. In Newark, New Jersey, where an estimated 16,000 homeless people sleep, 35% of the 13,000 public housing units are vacant. More than 33% of St. Louis, Missouri's 6,200 units of public housing are vacant, while 12,000-15,000 people are homeless. In Houston, Texas, the federal Veterans Administration and Farmers Home Administration own thousands of vacant foreclosed homes, but there are still at least 10,000 homeless people in that city. Why are these units vacant? Because, it is said, there is no money to fix them.

Not just the feds are to blame. Your locality, city or state may claim to have committed resources to provide housing for the homeless. That's just great — but be prepared to wait a few years for it to materialize. If you want to speed up the process, take over some houses. Contact the local tenant organization, your local chapter of ACORN (if there is one), pick an appropriate site, and take the boards off abandoned buildings! Let the press know that you're doing it, and make sure that the officials know too that any delay in making vacant housing habitable is unacceptable. Don't be cowed by the power structure. Demand what is rightfully yours, if you are homeless, or support those who are doing so, if you aren't.

Squatters may not want to make much fuss if they plan to stay in the housing they take over. Some activists believe that private, individual squatting may be the only solution to the housing crisis, while others find public action is necessary to bring about wholesale change in the system and create opportunities for everyone.

Here are a few brilliant examples of community action:

— Homeless people and advocates took over empty HUD-owned houses in Tucson, Arizona, as part of a national effort to demand access to housing. A city judge cleared them of trespassing charges, saying that their crime was necessary given their homelessness. Shortly thereafter, the city HUD office leased dozens of houses to the group for $1 year, to be used as transitional housing for homeless families. [Of course, further actions were necessary to actually get funding for the operation of the homes...]

— Since 1987, the San Francisco chapter of Food Not Bombs has engaged in "guerrilla" activity in the city's Golden Gate Park: handing out free food to homeless and hungry people. Opposition from the Mayor's office, the parks department, and the police has led to repeated arrests and a riot. Recently the group celebrated its first anniversary, and continues to dispense food to the needy and anyone else who wants it.

— Union of the Homeless activists in Cincinnati, Ohio, took over vacant city-owned buildings. Later that day, the city announced it would give one of the buildings to advocates and homeless people and help fund its rehabilitation.

— Protestors in Washington, D.C., evicted their Congressional representative from his office. Later that week, protestors filled a major route encircling the U.S. Capitol with Congressional furniture, blocking traffic.

And the list goes on...

## Empowerment

Many people believe that for the homeless movement to be successful, it must be run by homeless or previously homeless people themselves. Homeless people in various communities have formed self-help groups which organize political campaigns and direct actions. A national Union of the Homeless has chapters in a number of major cities. Among the most prominent are Union offices in Oakland, CA, Philadelphia, PA, Cincinnati, OH, and Washington, DC. For more information on the Union, contact (215) 751-0466.

## Resources

ACORN (Association of Community Organizations for Reform Now!), 522-8th St. S.E., Washington, D.C. 20003 (202) 547-9292

Community for Creative Non-Violence (CCNV)/Housing Now, 425 2nd St., N.W., Washington, D.C., 20001, (202) 393-1909

Food Not Bombs, 3145 Geary Blvd. #12, San Francisco, CA 94118 (415) 330-5030

Housing Assistance Council (Rural Homelessness), 1025 Vermont Ave., N.W., Washington, D.C. 20005, (202) 842-8600.

National Coalition for the Homeless, 1621 Connecticut Ave., N.W., Washington, D.C. 20009, (202) 265-2371

National Low Income Housing Coalition, 1012 14th Street, N.W., Washington, D.C, 20005 (202) 662-1530

National Housing Law Project, 1950 Addison Street, Berkeley, CA 94704, (415) 548-9400

National Volunteer Clearinghouse, (800) 664-HELP

Union of the Homeless, 2001 20th St. & Spring Garden, Philadelphia, PA (215) 751-0466/0462

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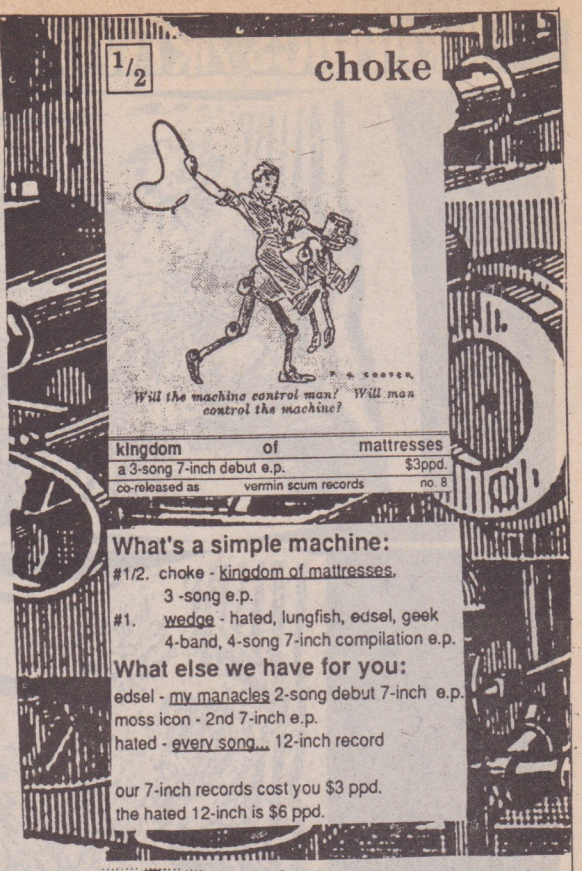


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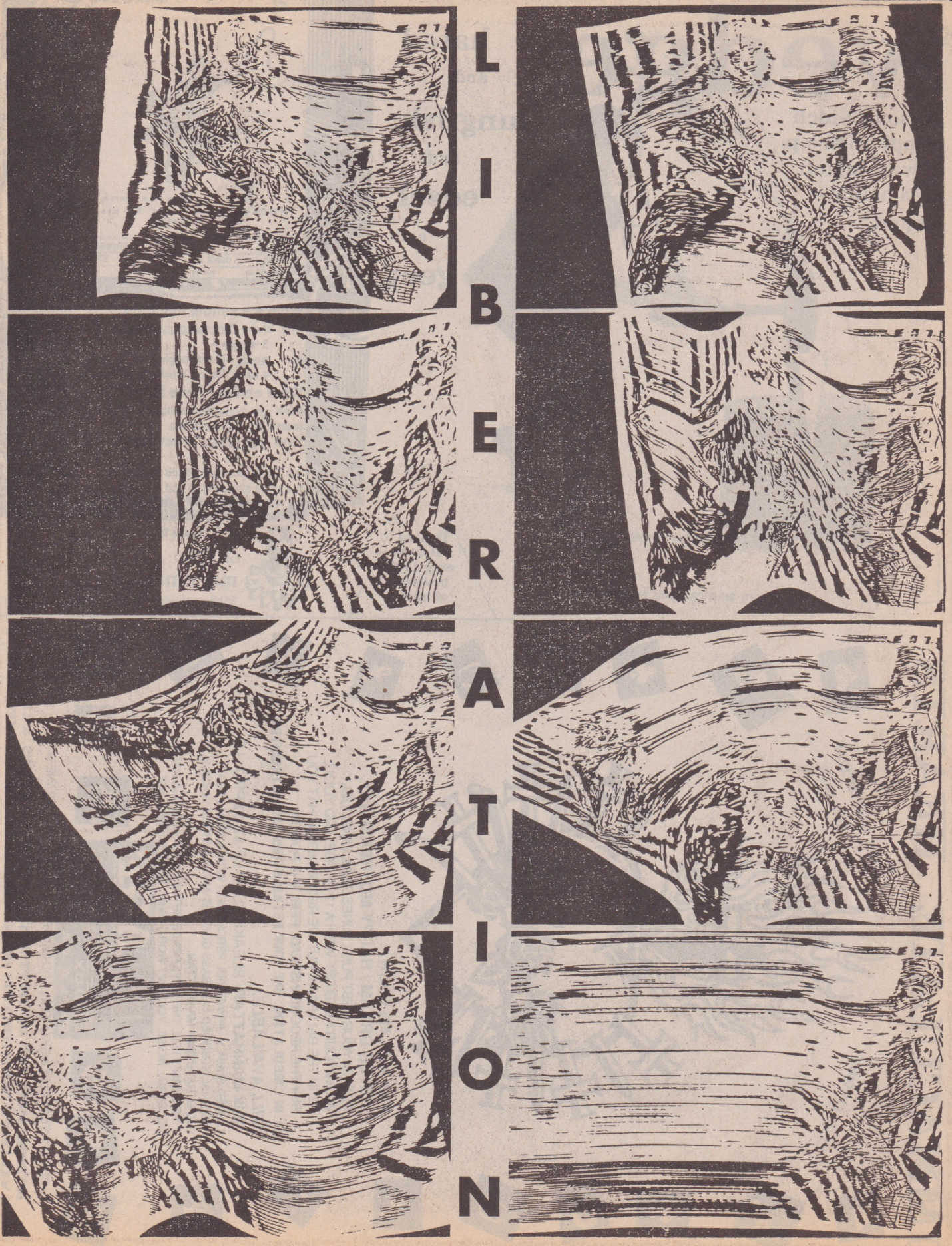

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# CRINGER

*An Interview with Cringer*
*by Devon Morf*

*Fuck preface, here's the text.*

**MRR: Do you have any reflections on your last show? And is it true that Lance became a sex symbol because of it?**

L: I would just like to say that I've never, never ever seen Fugazi play live.

H: (groaning) Ohhh, next question.

laughter

G: I had fun.

**MRR: Are you sure you don't want to talk about the show? I mean do you feel that you accomplished anything by playing it?**

L: Well, let's put it this way: we've never played a show like that before, and for those of you that don't know, we ended up playing with Neurosis and NOFX, who are really cool people and bands, but for whatever reason the crowd were...

G: Boneheads!

L: In a word. And basically...

H: Not all of the crowd.

L: Not all off the the crowd but enough to spoil it and seeing as we're a wimpy, well not wimpy, but a melodic, catchy...

G: We're wimpy.

L: ...punk band, as opposed to raging, chunky, metallic hardcore, they didn't really appreciate us very much or our profound, post-structuralist, nihilist, quasi-feminist, anarcho commentary.

G: It was kind of dumb, because I felt like we were being a teacher or something, like lecturing our class, and it was like, "Don't do that, no." It was stupid.

L: So there you are up on stage being objective.

G: The people who wanted to see us were getting hit and stuff, and it wasn't fun.

L: It wasn't very fun at all. And it was just a strange situation 'cause they would totally get into every song we played no matter what speed, no matter what it was like and just throw each other around.

H: So it was obvious they weren't listening

L: And then between songs, despite all their energy spent, they felt, rather than say, "Well, you know, at least we could move to it," they decided to yell at us.

H: "Fuck you!"

L: And say things like "play faster!" which just made us play slower, and aside from the that I think pits are a very passé thing.

H: Just idiotic.

L: And embarrassing.

G: Well, besides, there were only 10 people in it. I mean a pit is one thing, slamming's one thing, but when it's just like 10 guys trying to be as macho as they can and fuck everybody up...

L: And impress their girlfriends.

G: Right, and it doesn't impress anyone, I don't think.

L: I think it embarrasses their girlfriends more than anything. I don't know, I'd feel really dumb, "Yeah, that's my boyfriend, the big one with no shirt and the bald head—there he is hitting the hippy." So I don't know, it was just a bad situation and there were very few ways for us to deal with it.

G: But afterwards, all these girls came up and stroked Lance's hair.

H: So even though it was a difficult show, it was a rewarding one.

G: At least for Lance.

L: Oh, geez.

**MRR: Well...**

L: It's *(the violence, not the stroking of Lance's hair — Dev)* endemic to these kinds of shows.

H: Which is why we don't even want to play them. And I don't even like to go to them too much.

L: Yeah, to be honest, if we weren't playing we probably wouldn't have gone.

G: Definitely!

L: Neurosis is like one of my favorite bands in the area, but still, a show like that I wouldn't have gone to because it's not fun to be in the crowd. And I don't like being intimidated by a handful of people, and aside from that it just pisses me off that there's like 300 people there being intimidated by 10 people and the people don't do something. I mean, I try to appreciate the people that are there that did have a good time without fucking things up, but then all the same they're completely apathetic.

G: What? Would you have done something? I mean, would you have, if you were in the crowd would you have gone up and done something?

L: Well, if I felt like I would have been backed up, yeah, I think I would. In fact, we did say stuff on stage which took a certain amount of risk doing that.

G: I wouldn't have said all the stuff that you said. I'm surprised no one there punched you out.

H: Yeah, you were pretty good. You blatantly called these guys sexist macho dickheads, which is pretty good.

G: Well, those words are too long for them to understand.

L: Yeah, monosyllabic. It went right over their heads.

G: If you said "fags" then they would have got it.

L: So anyway, I mean I've gone to a lot of shows at Gilman recently too, really fun shows, but for some reason, for what it's worth, certain bands that have this heavy aggressive quasi-macho, though I don't think they're macho guys, type image are gonna attract that kind of crowd. And when they tend to be associated with that type of band then that's what's gonna happen.

G: Ask us what our influences are.

**MRR: Uh, Stiff Little Fingers, uh...**

L: Yeah, guess our influences, and we'll tell you if they're right or wrong.

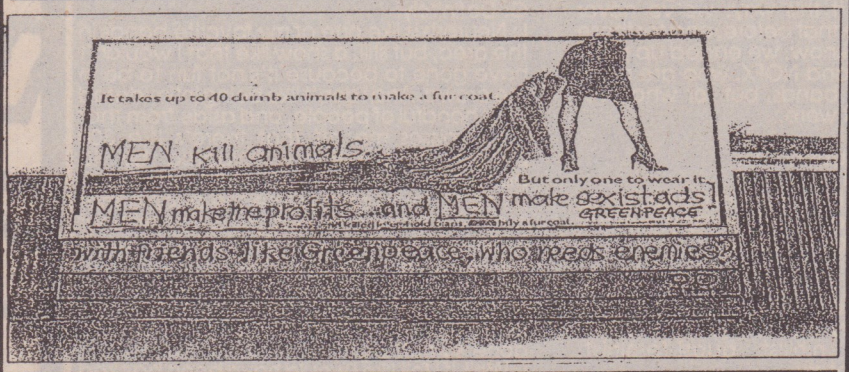
**MRR: How about Cringer being called a peace punk band? How do you feel with that label? How can you be a peace-punk band without going "Bluraghgahahah"?**

G: If being into peace makes you a peace punk band, then I guess we are. I'm more into peace than anything else, but as far as going "blaaahhh" then we're not.

L: Peace punk is just a stereotype, so whenever people ask me that, I say the same thing. Like, I mean, if we have to be labeled, and you're gonna get labeled, and it comes down to the end of the world, I'd rather be

## FOR WHAT IT'S WORTH COMING FROM A MAN. . .

UNDERSTAND
This song is about a woman I met. A slave to memories she can't forget. Not just yet. I didn't know there was anything wrong. I guess that's probably why I wrote this song. I try to understand. For what it's worth coming from a man. You know I'm doing the best I can. The violation that she endured. Made possible by power that we secured. No easy cure. Living in a world of fear makes anything and everything seem so unclear. It's not just words like "patriarchy". It's not just words like "hierarchy". It's not just words like "misogyny". It's a painful situation and it's staring right at me. . .




Men have a tendency to massage their sexist guilt with a lot of lip service. We easily fall into these intellectual trappings and toss around words like "patriarchy" and "misogyny".

This is damaging in two ways. First of all, we limit confronting sexism to words and "isms". We therefore make the issue desensitized and clinical. Secondly, we create a smokescreen of semantics. We're so caught up in definitions and literary garbage that we never get around to dealing with the actual problem of male domination and subsequently male violence.

What separates this issue from other issues of exploitation is the juxtaposition of the different sexes. For the most part, women (despite the adversarial situation) have a vested interest in the survival of men.

Perhaps the only adequate solution is to judge every individual situation by its own merits. While a philosophy for many anarchists, perhaps this is the only way for men to deal with their own inherent sexism. Does this bridge the gap between feminism and anarchism?

labeled a peace punk band than a Hari Krishna straight-edge metal band, or something stupid like that. At least it's a positive thing, but if you just asked me as a person, I would say, "No, we're not a part of that because, first of all, it's been stereotyped to a type of sound that we don't fit into obviously, not that it's bad, but we don't sound like Extreme Noise Terror. Also, we don't look the part, which is sort of a stereotype of a trend, which I think is pretty lame. And also, a lot of the people involved in those bands don't really think on their own, don't really even read political newspapers, much less any books about the issues. I think that if you base your entire political philosophy, and supposedly it's a political movement, on just like some ...

G: Crucifix lyrics.

L: ...Discharge lyrics, you know. Discharge Haiku, that's kind of shallow I think, and kind of just as pathetic and just as sheepish as straight-edge kids, which we have no part of whatsoever.

**MRR: Is it true that there is a requirement to be short to join Cringer?**

L: ...No!

G: Simon was what, six foot?

L: He was over six feet. And Dave Gomez was over six feet.

G: Yes, and so was Nigel. Now what the hell kind of question was that?

H: That was a really stupid question, Devon!

G: No, wait! Derek is pretty tall too, he's what? At least 5'9" maybe.

**MRR: Actually that was Tim's question.**

G: Oh, really? Well, Tim's what? 5'4"? (laughter)

L: So he's in no position to make fun of people for being small. If there's one person in this house that has no place making those kind of jokes, it's Mr. Tim "Shorty" Yohannan. OK? And it's not even that funny.

**MRR: Why don't we talk a little about Cringer's migratory patterns. You've gone from Hawaii to Los Angeles to San Francisco, and the impression I get is that Europe will be next.**

L&G: We're not moving to Europe!

L: Unless it's really good.

G: Well, what do you mean? You mean like why we left?

**MRR: Yeah.**

L: Well, for everyone it's different.

G: It's just like, well, Hawaii was very stagnant and boring and as far as punk and everything else goes, as we grew up there, so we left. And we made a mistake and moved to L.A., which is...

L: It was Gardner's fault because Gardner was going to college in Los Angeles and since there was a cool radio station there and we didn't know much about what was going on as far as...

G: ...anywhere, so...

L: So it seemed like a good move at the time before things like Gilman existed and way before this new sort of movement as far as underground, underground bands, this was before that, so Los Angeles seemed like as good a place as any.

G: From Hawaii, L.A. is kind of like the logical place to go. It's got a similar climate, it's really close, I mean as far as anything is close to Hawaii, so that's why we went there, and it wasn't what we thought we wanted to do.

L: And basically we spent three years in L.A. waiting to move. Waiting for Gardner to graduate from college so we could leave. And I guess we were all sort of committed to stick with the band rather then just leave Gardner behind.

G: Well, all of us being Lance.

L: But why we left L.A. is a whole different box of fish.

G: Fish?

H: Can of worms.

L: Los Angeles is, I don't know, well, Al Flipside said I was really negative and cynical about L.A.

G: Forget the whole punk scene, L.A. is a gross place. I mean L.A. is a desert for one thing, and I hate deserts. Some people might like them, but I don't like 'em.

L: Aside from that, just the town itself and the kind of people there, it's the ultimate spectacle city as far as everything is over the top and everything is such crass commercialism.

G: Everything's like a big movie set that's been set up.

L: It's the ultimate in fake life, everything as far as simulated life is there. Everything as far as simulated media culture is there in Los Angeles. Completely perpetuated, if not instigated. And it's just disgusting to live there if you can even somewhat see through it. So it was just very, very frustrating and that spills over into the punk scene, because the punk scene is just a microcosm of it. So if you're living in one of the worst cities in the country, you're also living in one of the worst punk scenes in the country, so...

G: ...so we left....

L: Left for San Francisco where life is easy.

G: And it's a much nicer place to live, completely ignoring the punk scene, just as far as a city and people. It's a nicer place.

L: And it's more creative in some ways. But then again, who knows, maybe in two years we'll hate it here.

G: Yeah, I wouldn't... we'll, I don't know, moving is fun, it's good.

L: Yeah, I think it's dumb to live, or think you're gonna live, in one place forever. I mean at least not when you're 22. Or I guess when this comes out, 23.

**MRR: What about Europe though, you're planning on going there, right? What type of band would you want to hook up with to tour Europe?**

L: Basically, anyone that would take us.

H: Yeah, attitude is more important than style of music.

L: I'd rather go with a hardcore band that had a real good attitude, that was really into the D.I.Y. thing, and

had a good concept of the underground scene rather than some stupid commercial pop band which musically we might even be closer to.
G: But at the same time I'd rather go with someone, well, um... I DON'T WANT WHAT HAPPENED WITH US AT THE NEUROSIS SHOW TO HAPPEN EVERY NIGHT in Europe. I mean nothing against Neurosis, I like them as a band. But like, let's say we toured, which we wouldn't, with Suicidal Tendencies or someone like that. I wouldn't want a bunch of assholes to show up every show we play because of it.
**MRR: Just 2 or 3, or maybe half?**
(laughter)
G: No, I mean, I don't know what Europe's like, but I wouldn't want to tour with any band that's gonna attract a violent crowd, because we're not like that.
L: It's sort of a moot point anyway because we're not big in Europe at all and basically whatever band is willing to help us that way is fine.
G: Yeah, we're just looking for a nice friendly band.
L: Basically.
**MRR: Each member of Cringer seems to contribute a particular unique attribute to the band, such as Lance has his disgusting hair, Gardner has his looks, and Derek has his chocolate-covered raisins. What does Harry, the newest member have that really stand out?**
G: He's white.
(laughter)
G: No, he has this really weird dimple on his chin, kind of like Michael Douglas.
L: He makes home brew.
G: Yeah, he makes rad home brew.
L: Yeah, Cringer's a non-profit home brew band.
G: As far as a guitar player though, he's different from the guitar player he replaced as...
H: I can't play as well as him.
L: No, I wouldn't say that.
G: No, he's more of our style of guitar playing than Nigel was. Most of all, though, I would say he's a really cool guy and I think we're really lucky to have had every single person whose been in our band I've really, really liked, and I think that just that in itself makes the whole band worthwhile because I've got to know so many people in the band let alone the people that we've met through being in band have been really cool. Like I never would've got to meet Harry or Nigel or Simon or Dave Gomez or Ed or even Lance. I mean every person whose been in our band has turned out to be a real cool person and I wouldn't have gotten to meet them if it wasn't for the band.
L: That's true, we didn't even hardly know each other until we started the band.
**MRR: A lot of the band members seem to be involved in "alternative" politics and activities; like Lance, you work for SANE/FREEZE. Harry, you work for MRR and are doing some work for Pressure Drop, etc. However, which came first, your involvement in the punk community or your political consciousness?**
L: Well, if you want to take it all the way back, I mean I got into the Clash and that got me into political stuff...
G: The R.C.P.
L: No, N.B.A.U. (which might as well be the RCP), there have been some embarrassing situations in my early stages. I have to say, though, it's not stimulated so much anymore by the punk community, the initial inspiration to become politically involved probably came from punk bands like the Clash, Stiff Little Fingers, and stuff like that.
G: I think that I learned most of my political views from listening to punk bands and then going out and researching it on my own.
L: Yeah, and in finding out more. Now we're sort of beyond that.
H: I think it was a simultaneous development.
G: But don't you think that you probably got more interested in it than most people your age would've if you hadn't got into punk?
H: Yeah, probably most people. That's a fair statement.
G: I mean as compared to getting into "fast cars."
L: And at that age when it happened, I guess I was 14 or 15, and at that age when something is really different it makes you feel really unique and really has that sort of an impact on your life. It takes something to be that age and then completely ostracize and alienate yourself by becoming a punker. And that's gonna have such an influence that if a lot of it is politically oriented that's gonna orient whatever you develop into after that. I mean a lot of people start off as punkers and do this sort of thing or whatever and like are influenced by the politics and like maybe go in and out of the punk scene but still keep a lot of the, for the most part, alternative views as far as politics and understanding overall.
H: I think punk and hardcore get slagged by a lot of jaded ex-punk people as being ineffectual and not really connected to politics, but I think it does open people's minds to different ideas. So I think it is a beneficial thing. I mean even at MRR, I've been working on it for close to two years now, and at times we wonder why do we keep doing it, but we get so much response that I think it's worth it. It is better than nothing and even though it in itself doesn't create big change it has a little impact and it is something away from the main stream, money-oriented society that we live in. So I think it is a beneficial thing.
L: I mean, even if it just serves as a catalyst to someone getting into politics and not nessecarily into the whole scene; that's still a really big step, I think. Also, just because this sort of a scene exists says a lot about what can happen. I mean, we live in

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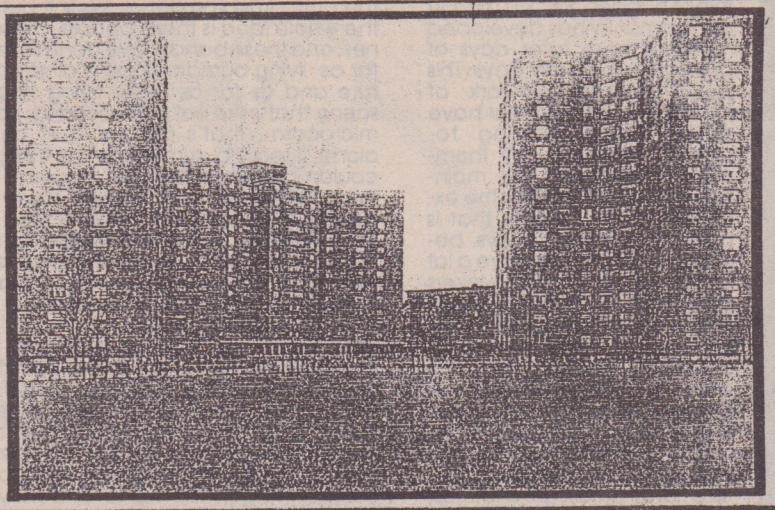

**JUST THE SAME**
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a really fucked up world where a lot of fucked up things happen, but still this sort of community has developed more in these later days of punk than the early days. This really intense network of friends and people that have similar ideas working together, non-profit by themselves, outside of the mainstream culture. Just by the existence of tha, I think that is political in a lot of ways, because as you might have a lot of seemingly blasé punkers that don't seem to necessarily see what's going on El Salvador or China or eastern Europe or whatever but you know, if they get involved in Gilman St. or something like that or set up their own shows, that is something that's outside of the mainstream culture and underground, just because it's illegal... I mean, not a lot of licenses or insurance goes on at those kind of shows and that's still really good and important thing and even if they don't relate it as a political maneuveur on their part, it is. Just because it's giving some some different sort of feeling of self-worth or ability.

H: That's what our Maximum Rock'n'Roll compilation record was about, and it sort of bums me how some jaded music critic might just sort of slag it off as being "stupid thrash hardcore."

L: Which even in itself is untrue.

H: Yeah, that's untrue, but still, they can't really see what's the point behind it, and that's the problem, so many people that should be able to see just turn their backs and just say, "Fuck it, over-21 places are cool. It's okay, you should just get a fake I.D," which is accepting it and just saying "Oh, well, you can get around it..."

L: ...so what's wrong?"

H: Which is bullshit because ideally that situation shouldn't exist.

L: I mean it's certainly not going to get better.

H: Yeah, nothing's gonna happen when the majority of the people cop such an apathetic attitude.

L: In some ways I don't care any more. Because like when I put a lot of the time into the comp. and initially when it first came out the first month, I was really bummed out because I was getting a lot of people saying, "Well, you know it's a good concept, but the bands suck, you know, and it's just like a Mystic comp. You know, it sounds like your last Maximum comp. record" and all the stuff. And you get all this shit but it's like the whole idea is these people, these fanzines, and these bands have done so much as far as living outside of the mainstream culture and as far as really trying to build a scene that's like not just reflecting, not just a microcosm, that's not just built on music alone. It really bummed me out that people couldn't see that. But now it doesn't bother me that much that there's these jaded people because we have gotten letters from 15-year- old kids in Wyoming saying, "Oh my god, this is so great it's like restored my faith, it's made me want to do a fanzine." To me that's more important than a review from a bunch of old farts.

H: I mean, basically we're saying, "We're doing it ourselves and it doesn't matter that you people have become jaded." Basically, that's all we have to say to them.

G: Even if those 15-year-old kids don't go out to start their own record company or this or that or something, they're still people and they're living in this world and they might come to some ideals about what being a real person outside of this stupid society is all about and they might pass that on to their kids or their friends or something like that and that's what it's all about. And maybe the more that happens then people will influence the few people they meet in their lifetime. Maybe things will get better.

L: That might sound kind of ambitious, but even so that's still the best thing...

G: Well, it's better than just sitting around and saying fuck it.

H: We're not planning on changing the world at all. I don't think we're that idealistic; we just feel that something's better than nothing.

G: Just to influence the few people you can.

L: Also if you just want to talk about the comp., the whole idea is that you've got these people that have really done so much, I mean really, I mean the title is a a joke, but these people have done so much and really have gotten nothing back; but it's interesting to do stuff here at Maximum 'cause it's given us the opportunity to actually give something back to those people as far as I put out a record that a lot of people will hear and help expose them to people that wouldn't usually and give them money for it. Which is why it really bums me when here's this chance to hear an actually pretty diverse assortment of bands and types of styles of music and to get to all kinds of people, I mean all the bands are very different from each other, I think, and then to have these other magazines say, "Oh it's just more thrash, more hardcore," because it's not all that. And also that just says a lot about how people don't even listen to it and go, "Oh, it's Maximum Rock and Roll, bullshit idealistic not that 'punk thing'," which is just full of shit.

H: Yeah, it seems that politically conscious music has become not cool in a lot of circles. It seems a lot of underground music might have started out that way, but then the people involved became jaded and bitter -- well I just say, "Fuck off"; just because you've become disillusioned in something you sort of believed in I don't want to listen to your complaining. People who had believed wholeheartedly in the punk underground now seem to feel the exact opposite because things didn't work out the way they thought they would. It just seems like sour grapes to me.

L: Yeah, that's really lame. I mean I don't understand why people even do that any more 'cause we've all been doing this for a long time too, at one stage or another, but to just completely become so bitter is amazing thing to me.

**MRR: Anything that's been left out or last things you want to get across?**

H: I think we are sort of a unique band in that our music is fairly accessible, which needs to be heard a little more, but we are still politically serious. Serious and fun at the same time, which I think is important. Especially Lance's words, he writes really well and his words do carry strong message, a different message calling for an alternative to the way that most people have been conditioned to live. I think that most people could really get something out of it if they concentrated and looked at his words. Also our music isn't so alienating to so many people which a lot of serious music is because it's not fun, because it is so serious, which is a drag because of the good ideas involved. So Cringer's a mixture of the two, which is good. Like we tell dumb jokes and we're pretty fun but still I think we're not so fun as we just suss off the problems that we are concerned about. One good thing about our last show was Lance did get in people's faces. Even though we're a fun band we do speak out.

L: We didn't just back off.

G: Yeah, I think a lot of our shows come off as us being really silly and stupid and "party" and we might indulge in some stuff more than we should before we play, but I think people should look at what we're saying. We really do say serious things, but you just can't totally shove serious messages down people's throat all the time 'cause I don't wanna be like that and no one wants to hear that kind of approach. We do have stuff we're saying, and we really do mean it. It's important to us, and I think it's important to people in general.

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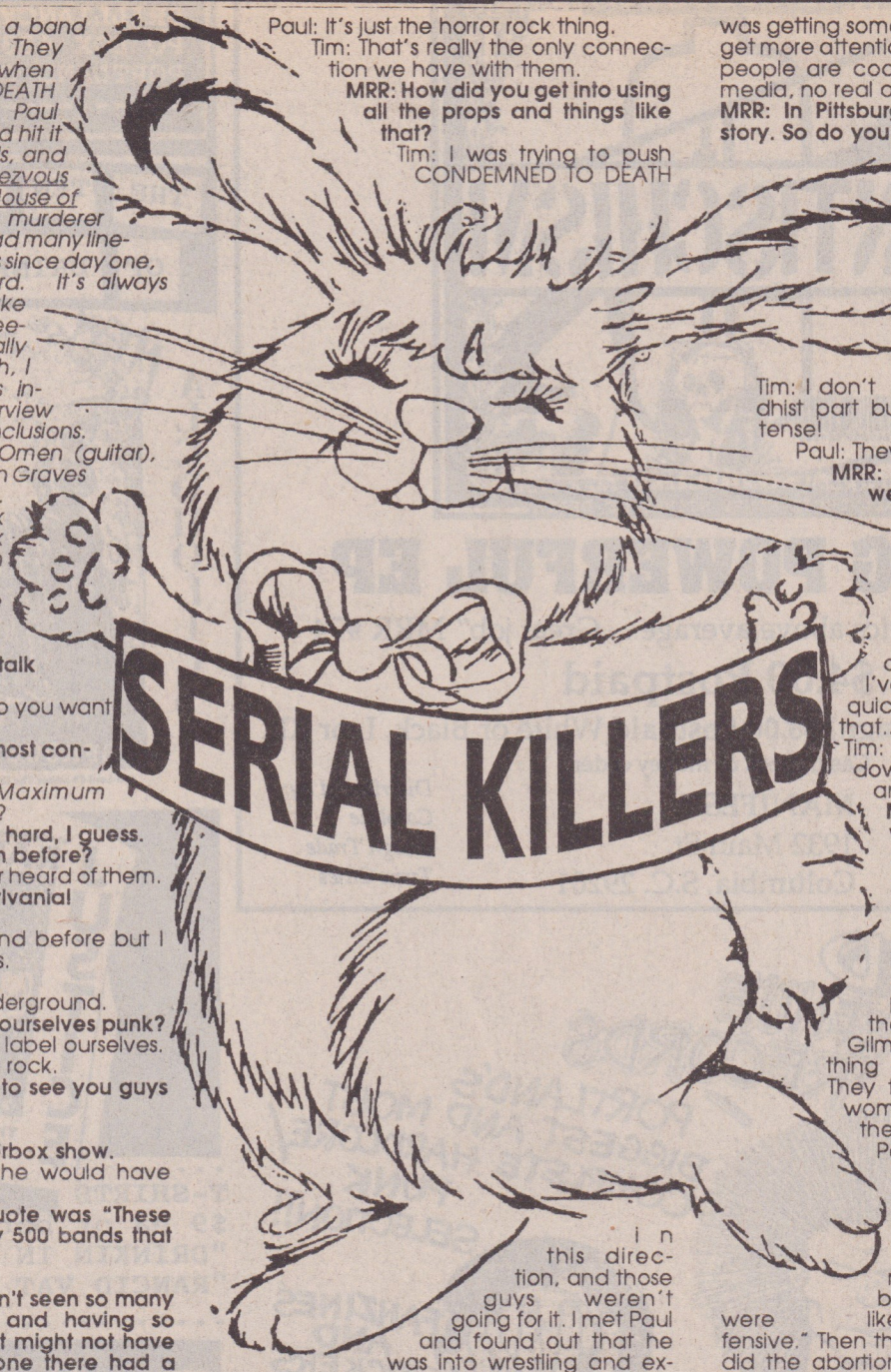
# SERIAL KILLERS



*The Serial Killers are a band from Philadelphia, PA. They formed a few years back when former CONDEMNED TO DEATH guitarist Tim Omen and Paul Bearer (the singer) met and hit it off. They have two records, and LP called Roadside Rendezvous and a 7" called Heidnik's House of Horrors, about convicted murderer Gary Heidnik. They have had many line-up changes and difficulties since day one, but continue to push onward. It's always hard to know what to make of these guys even after seeing them (and their totally outrageous show). Enough, I guess, to say that I was intrigued enough to interview them. Draw your own conclusions. The interview is with Tim Omen (guitar), Paul Bearer (Vocals), Robyn Graves (bass), and Randy T.R. Mayhem (drums) and took place a few months back when they were in San Francisco on tour.*

*Interview by Mike LaVella.*

**MRR: So do you want to talk about your origins at all?**

Tim: Well, what direction do you want it to take?

**MRR: I want this to be the most controversial...**

Paul: (interrupts)...*Maximum Rock'n'Roll* interview ever?

**MRR: That shouldn't be too hard, I guess. So what bands were you in before?**

Robyn: You probably never heard of them.

**MRR: Hey! I'm from Pennsylvania!**

Robyn: Initial Attack.

Paul: I was never in a band before but I worked with a lot of bands.

**MRR: Punk bands?**

Paul: Yeah, you know, underground.

**MRR: So do you consider yourselves punk?**

Tim: We really don't like to label ourselves.

Paul: Our roots are in punk rock.

**MRR: Well, Jeff Bale came to see you guys and ...**

Tim: When!?

**MRR: He was at the Chatterbox show.**

Tim: Goddamn it! I wish he would have talked to me.

**MRR: Well anyway, his quote was "These guys are punker than any 500 bands that ever played Gilman."**

All: Laughter

**MRR: Yeah, he said he hasn't seen so many people jumping around and having so much fun in a long time. It might not have been packed, but everyone there had a great time.**

Paul: That's cool.

**MRR: Do you think you are reaching the right audience?**

Tim: We don't really aim for any specific audience. Kids generally like us, but we don't always get to play for them.

**MRR: The other day you said it was mostly the older —**

Paul: Yeah, people our age. I mean, we're all pushing 30. It seems like our peers really like us and appreciate our sickness. Sometimes kids just stand there and drink their Big Gulps and eat their Twinkies and get all wired and think we're groovy.

**MRR: Older people relate to your '77 roots...**

Paul: Yeah, definitely.

**MRR: Is it possible to name your influences?**

Tim: Well, for me Black Flag were like probably the greatest band musically that I ever liked. So Black Flag and '70s hard rock.

**MRR: People have compared you to the Misfits but they were never as theatrical.**

Paul: It's just the horror rock thing.

Tim: That's really the only connection we have with them.

**MRR: How did you get into using all the props and things like that?**

Tim: I was trying to push CONDEMNED TO DEATH in this direction, and those guys weren't going for it. I met Paul and found out that he was into wrestling and exploitation films and cheezy stuff like that. So we talked about how great it would be to wear wrestling masks on stage and stuff like that. We came up with the imagery and put it to music.

**MRR: You are originally from Wisconsin, right?**

Tim: Yeah.

**MRR: What made you come out to San Francisco in the first place?**

Tim: I was in a band in Madison called the Cosmicomics that weren't going anywhere and I wanted to come to California.

**MRR: But how did you decide on San Francisco?**

Tim: It wasn't as big as L.A., not too big and I heard more about it. Anyway I moved here in 1982.

**MRR: So you saw the Lewd and everyone —**

Tim: We played with their drummer. We met all those people during the Vat days.

**MRR: That's cool.**

Tim: There was a lot happening here. I felt I was getting somewhere quicker. Plus bands get more attention here, there's more clubs, people are cooler. In Philly it's rough, no media, no real attention is paid to bands.

**MRR: In Pittsburgh, it's exactly the same story. So do you like any bands from Philly?**

All: Yeah!

**MRR: Like who?**

All: Scab Cadillac, Dead Spot and, of course, Ruin.

**MRR: Ah, the Buddhists...**

Tim: I don't know about the Buddhist part but musically they were intense!

Paul: They were always good live.

**MRR: Hey this interview is going well, see how easy it is?**

Paul: I think Tim will agree that the Serial Killers is a band that he always wanted to do but couldn't find the right people to do it with. I've always been very outgoing and craved attention. So even though I've never been in a band, I'm quick on my feet and I figured that...

Tim: He doesn't mind getting down in the mud and the blood and the beer!

**MRR: For me, the best thing was the hunting cap.**

All: Laughter

Paul: I got that at the Ed Gein memorial museum.

**MRR: Of course, a minute later I got doused in semen.**

Tim: We don't take ourselves seriously, and the people who do are missing the point. Like the people at Gilman Street. It wasn't their thing — they are totally serious! They think we are a bunch of womenhaters, they are missing the whole point.

Paul: At one show in Philly, we did a mock rape. It wasn't supposed to turn out the way it did. The guy was supposed to get his dick cut off, but the prop got mislaid. Anyway, we got branded rapists. People were like, "Oh my god, that's so offensive." Then the next time we played we did the abortion thing where we bring a pregnant woman up from the audience and rip the fetus out of her, none of this coat hanger jive.

**MRR: Now you have two fetuses.**

Paul: Well it started out as one fetus but we figured "the more the merrier" so we went out and got Siamese twins joined at the head. It's like, "Why just abort a fetus when you can abort a mutated fetus!"

**MRR: Makes sense, I guess.**

Paul: Then there was the spaghetti wrestling show.

Tim: That's the one thing that got us some press. We got banned from every club in town.

Paul: They told everyone not to book us. People still say, "You're not going to have a food fight in our club, are you?"

**MRR: What else goes on in Philly?**

Paul: We've had feminists write nasty letter to us.

**MRR: Doesn't it ever occur to them that there is a woman in the band?**

Robyn: Most of them don't consider me a woman. (Laughter)
Paul: I don't know, it's weird, if we put a cop up there and ace him and pull bacon out of him everyone thinks that's great. But if you simulate any violence toward women, people will say you are loathsome and all.
**MRR: So you are Randy what?**
Randy: Randy T.R. Mayhem.
**MRR: You play drums on the album, quit, play drums on the single, quit...**
Paul: A lot of people have a habit of quitting this band. Robyn is our fifth bass player.
Robyn: Yeah, but I lasted the longest!
**MRR: Who's that other guy who works with you?**
Paul: Mega-Jimmy, he's the fifth Serial Killer. We drafted Jimmy for a couple of reasons: he's insane, and he's really good at recruiting victims.
Tim: We use him as a groupie procurer.
Paul: Plus he's really good on stage, wild, visual.
Tim: And he weighs over 200 pounds — that helps.
Paul: We can truly say that he's a part of the family.
Tim: It's not a happy family, but...
Paul: Well, it's like any family, we get into fights, then be have big orgies and make up.
**MRR: So Robyn, being a woman, what's it like to be thrown into the middle of all this?**
Robyn: I always stick up for these guys, cause it's all tongue-in-cheek and we're just exploiting what already exists.
**MRR: Here's what puzzles me. You have more shows out here, right?**
All: Yeah.
**MRR: Well, what's the story back East? I mean outside of Philly you can't get shows, right?**
Tim: New York hates us. They hate all Philly bands.
**MRR: Unless you are from New York and are bald and 13.**
Tim: No sense of humor.
**MRR: It's very inbred.**
Paul: Very incestuous.
**MRR: But there's more feminists, right?**
Robyn: More of our fans tend to be guys than girls anyway. That's everywhere.
**MRR: Kind of like Spinal Tap.**
Paul: Girls who like us are some kind of twisted sexual deviants. I mean, if seeing a half-naked fat Jewish boy rolling around in the muck turns them on...
**MRR: How did you come up with the costumes?**
Tim: It changes all the time.
**MRR: The body paint and everything seems like such an effort.**
Tim: Well, the masks got to be hard...
Paul: ... and cumbersome.
Tim: You can't hear, sing or see well in them.
Paul: They give you tunnel vision!
Tim: So eventually we hooked up with make-up people who were able to show us how to do it and get rid of the masks.
**MRR: Were you always wrestling fans?**
Tim: Yeah!
Paul: I've been a wrestling fan since I was 9 years old.
Tim: We're fanatic wrestling fans. We know Abdullah the Butcher, we wrote a song for him that we are trying to get him to use as entrance music. We just try to incorporate the cheezy tongue-in-cheek type of atmosphere that wrestling has onstage and put it to rock and roll.
Paul: When I was a kid my two biggest thrills were watching wrestling and Creature Double Feature and I think it pretty much shows in this band.
Tim: And Mega-Jimmy helps us build up the wrestling angle because he doesn't have to be up there playing an instrument and he's big and can grab kids and press them over his head and then throw them into the crowd. Or put kids in a figure-four leglock in the middle of the floor. People love that.
Paul: In Philly we don't play very often but when we do we draw a big crowd and it always gets wild so I think that not playing too often is a blessing as well as a curse.
**MRR: How's the tour going?**
Tim: This is our second national tour.
Paul: Our first one was a total disaster. We had like one S.F. show the week that we were here.
**MRR:; But it's better this time, right?**

Tim: Oh yeah. The word has spread a little bit more and Robyn has put more time into booking.
**MRR: What makes your music different from other bands?**
Paul: There's not too many bands on an underground level that do theatrics. We won't mention the obvious. (GWAR)
Tim: People are always comparing us to them.
Paul: We really like them as people, and as a band, but we don't think there's really any comparison between us and them. We are theatrically similar and both have a blood and guts stage show but musically we couldn't be more different.
Tim: Over the years, I learned to slow the music down a bit, make it more heavy and not just rely on pure speed.
Paul: Tim and I both went to a lot of arena rock shows.
Robyn: We all have similar influences but we also have different interests.
Paul: In the '70s, music was more hook-oriented.
**MRR: Who did you grow up with?**
Paul: Black Sabbath, Kiss, Alice Cooper.
Robyn: Led Zeppelin, Aerosmith.
Paul: I couldn't name one Iron Maiden song, but I can sing every word of Led Zeppelin II.
**MRR: So you guys want a record deal?**
Tim: We are still so far in the red from the first album that we can't realistically put out another one unless we get some help. A lot of the powers that be in Philly don't like our politics and don't want to see us on vinyl.
**MRR: Well, who put out that Mikey Wild 7"?**
Paul: Some guys at the Philly record exchange. We're Mikey Wild fans.
Tim: We played Wild Thing with him singing it.
Paul: It was beautifully chaotic and chaotically beautiful.
**MRR: So you guys are going to tour every summer regardless of what happens?**
Tim: At some point we have to make some money because we have to pay roadies and effects people. There is never money left over for band members.
Robyn: But things are going much better now. We got really good responses this time.
Paul: The *Flipside* people really like us. You said Jeff Bale likes us. Gary Indiana likes us, that's great. So hopefully we will get some press out of all of this.
**MRR: Who put out the Gary Heidnik 7"?**
Paul: We put that out ourselves.
**MRR: Is it sold out?**
Paul: By the time this sees print they will be. And it will be worth as much as your Misfits singles!
**MRR: What's the story with the bag of dirt that came with it?**
Paul: That dirt is as authentic as can be.
Tim: We dug it out of his lawn.
Paul: You could bring F. Lee Bailey in here right now and strap me to a polygraph and put electrodes on my balls that would destroy my testicles if I was lying and I would tell you that one week before Heidnik went on trial in Philadelphia, me, Tim and one of our ex-bass players drove to Heidnik's house in one of the worst neighborhoods in Philly. The only reason most people would go down there is to buy crack, and there we were digging out buckets of dirt.
**MRR: Whose idea was it?**
Tim: It was my idea. We had to go there at like 6 a.m. on a Monday morning to pull it off because that's when there would be no crack dealers and the cops wouldn't be scrutinizing us.
Paul: When I was leaving a neighbor stuck his head out the window and said, "What are you doing over there? You better get out before I call the police!" and I thought, "What a brainstorm!" Six months earlier, he had girls chained to the rafters and he didn't think to call the police then. Didn't he hear the screams?
Tim: I went to his trial, and it was over 100 degrees in the courtroom and Heidnik was wearing the same Hawaiian shirt he had had on since he was arrested. So finally his attorney, Charles Perudo, had to request to the judge that he get a shower because he hadn't had one during the trial. He had to sit next to him and he couldn't stand the stench. He said his grooming habits were right up there with Genghis Khan.
**MRR: How long did he get?**
Paul: He got the death penalty.
Tim: He wants to be executed like tomorrow because he can't be put in a cell with anyone because they beat him up. He's definitely out there. He was driving around in a Rolls Royce with a Cadillac engine...
**MRR: Anything else you want to add?**
Paul: The Serial Killers don't live by many rules but one rule is: Take what you want, but eat what you take.
**MRR: You sit in your van and think of this stuff, don't you?**
Tim: We watch so much wrestling that it just comes naturally.

# DEAD ELVIS

*At a recent show at the sadly now-defunct White Dot—one of Atlanta's last hold-outs for real alternative music—Dead Elvis dressed up like the Village People. It's these sorts of antics that have given them the reputation around Atlanta as the clown princes of the punk/hardcore scene, but it's their hard, fast, loud music that keeps packing in fans. All of which makes it more the shame that these guys have been getting the usual runaround from the big record studio guys. But what can you expect? They've had one tape out from Rottin' Records (1987) and are working to get another out as soon as they can. Here's a few words with some other guys who started out in Athens. The current line-up is Jet (lead singer/guitar), Ernie Danzig (bass) and Squirmy Rooter (drums). Chris Mills (guitar) has just left the band to pursue a career in filmmaking. Interview by Anya Martin.*

**MRR: Let's start out with the history of the band. How did the band get started? Who was in it to begin with?**

Danzig: I was going to college in Athens and didn't have any money, and we needed a cheap way to get sleazy women (great start, guys - kg) so we thought the band would be the best way to do that.

Rooter: R.E.M. and shit were playing, and they were boring. So we came out of that. We were talking about something that would be a lot more fun than that.

**MRR: Why were they boring?**

Rooter: 'Cause they don't jump around and spit beer and talk nasty...

Mills: They act mysterious to cover up the fact that they really aren't very smart.

Danzig: All the bands in Athens sound the same, and they've got this contrived ambiguity in their lyrics and music that's supposed to like confuse you and you go, "Oooooooh, they're so deep." But it doesn't mean anything. It's just a scam.

Jet: They hate us 'cause we have fun.

Mills: We may be a bunch of drunken louts but look who gets their audience giving them better response.

Danzig: Chris peed on Mike Mills' (bassist, R.E.M.) shoes one time.

Rooter: Ha-haaaaaah.

Mills: I don't know if you want to publish that.

Rooter: And Jet peed in the R.E.M. mail slot. 'Cause he couldn't shit in it. What has R.E.M. ever peed on that was ours?

Danzig: Yeah, nothing.

Jet: So the band got started anyway. It was in Atlanta.

**MRR: Who was in it then?**

Danzig: Well, it's hard to say when it actually got started because it was like a concept for a long time before we ever even played an instrument.

Rooter: We had T-shirts, stickers and shit before we even had a...

**MRR: Then you had the name first.**

Danzig: Oh, yeah. We had the name and the concept like six months or a year before we even played a note. We'd just lie to girls in bars and stuff and go, "Yeah, I'm in a band, Dead Elvis."

Rooter: We called the band Dead Elvis because the Dead Kennedys was already taken.

Danzig: Well, we thought like Elvis was real cool. We liked Elvis a lot before we were in a band, right, and we liked his songs, his old stuff not like when he was real fat and overweight but early Elvis.

Rooter: Punk Elvis.

Danzig: He was like the first punk because he was so rebellious and all the parents hated him and all the church groups were scared of him. And he was just a threat, you know. He was like a 1950s version of punk. Anyway, so we liked Elvis a lot. When I got the idea for the band, I thought, well, I'd like to be in a hardcore band, but we don't know how to play. So I thought Elvis' stuff has gotta be easy to play 'cause it's like hillbillies wrote the stuff in the '50s and there're only like two notes in every song. So I got like the "Elvis Big Note" songbook. I bought it and we learned a couple of songs from it and we figured we'd play it real fast and turn it up as loud as we can and maybe no one will notice that we can't play.

Jet: Unfortunately they did though.

Danzig: That was at the very beginning. And we kind of expanded since then and we play mostly originals, but we still play some Elvis covers, too. But at first it was only Elvis covers, that was all we could do.

**MRR: Are there bands that you'd consider influences?**

Mills: Oh, yeah.

Jet: Every band, I guess, that we've ever heard.

Mills: Name anybody with a bad attitude.

Jet: R.E.M.'s our biggest influence. We don't want to be like them.

Danzig: No, really. Ramones.

Rooter: 'Cause they're still like doing the same stuff.

Danzig: KISS.

Rooter: Back when they had their make-up on, before they wore wigs and strutted like homos.

Danzig: The KISS that's playing right now is not the same band that I would slit my wrists for when I was 13, you know. No way, it's not even the same. They should change their name.

Jet: The whole punk thing.

Mills: Not just the late '70s but the '50s guys like rockabilly people, '60s, like just garage bands from the '60s, really old Stooges.

Rooter: Replacements before they blew cheese. They could have been the biggest, coolest, drunkest band in the history of the world or a mediocre college band, and they decided "let's be a mediocre college band." Man, if anybody out there in the world sees Paul Westerberg, hit him over the head with a shovel.

Danzig: It's mainly an attitude of a lot of those bands that are important. Like Elvis was almost the same way. He was illiterate, he hardly went to school, he didn't know how to play. But he didn't care, he just went for it. And that's kind of the same attitude we have.

Rooter: You always think you have to be a musician when you start a band, but you don't.

Danzig: If you've got something you want to say and you wanta get out there in front of the public, you can find a way. Fake it.

Mills: Really, I'd advise anybody who's talked about "Oh, I'd like to be in a band," to just go ahead and do it.

Rooter: If you're seriously bent out of shape about it and it doesn't go the way you want it, then you get upset. But if you have a 'don't give a shit' attitude, then you just can't get hurt. People'll hate you and it just doesn't matter.

**MRR: Do you have a message?**

Mills: Yeah, I guess. We have things we stand up for.

Jet: To have a good time.

Rooter: Racism sucks.

Danzig: Well, it's like there are a few things we feel strongly about, but mostly it's just we want everybody to have a good time and enjoy the show. We don't like racism or violence.

Jet: Or ignorance.

Mills: And we will stop the show if people are there just fighting each other.

Danzig: And we will stop a show if a bunch of girls jump on stage and take off their clothes...

**MRR: Is there a label that you now put on the**

**band? 'You said, hardcore. Are you a hardcore band? Or are you something else?**
**Jet: We are a *hard* band.**
**Mills: Loud music.**
**Rooter: Gore-core.**
**Jet: It's loud. It's punk. It's hardcore. We're not a metal band, fluffy-heads.**
**Danzig: We like both kinds of music; punk and hardcore. We're pretty much a hard-punk band that likes to drink if you had to put it in a sentence.**
**MRR: So, most of your songs aren't political. What are they about?**
**Jet: They're social, there's a couple of songs that are political in general. They're saying general things that we don't care for in society. Politics are all shit. All politics suck so you can talk about it but...**
**Danzig: But we're not like Millions of Dead Cops or somebody. We're not cramming it down your throat, you know. We pretty much just say this is how we feel. You take it or leave it. You form your own opinion.**
**Mills: A lot of our songs, we try and have them be upbeat and somewhat silly lyrics because people in general want to have fun.**
**Rooter: Goofy stuff. Songs about beer and fuckin' and...**
**Danzig: We want to be entertaining.**
**MRR: Is that why you dressed up like the Village People?**
**Jet: Absolutely.**
**Rooter: Because nobody does that. I've always thought that'd be so cool if bands could really give a little just stupid shit, instead of just standing there. OK, the next song.**
**Jet: It basically shows we're just like anybody else. We just happen to be on the stage playing. We don't put ourselves above the audience we play to.**
**Mills: We like them to get involved in the music as much as possible.**
**Danzig: It's a show, it's entertainment, you know and all those uptight college bands and stuff, they would never do that. 'Cause it's not cool to dress up like the Village People. It's not cool to dress up like KISS.**
**Rooter: There's always a lot of that, a lot of talking, a lot of interaction with the audience.**
Danzig: Throwing stuff.
Rooter: You know, like free stuff.
Jet: We share our dates with the audience.
**MRR: You've got your stickers and your graffiti all over town. Why?**
Jet: Advertising never hurt anyone. We're artists and we're designers.
Danzig: We're artists and we're real visual in our approach.
Mills: We're all performance artists.
Danzig: Let's talk about porn stars.
Rooter: Yeah, ask us our favorite porn stars.
**MRR: What do ya'll do when you're not being Dead Elvis? Where do you work, what do you...**
Rooter: Play golf.
Danzig: We dance at the Lemon Peel; when we're not Dead Elvis, that's our day job.
Jet: I drive a trash truck.
Danzig: We work at the Lemon Peel and let real obese women shove money in our groin.
**MRR: What about books, movies, anything else?**
Danzig: Gore movies like Evil Dead and stuff.
Rooter: Hellraiser.
Danzig: Hellraiser. Hellbound. Where like people get their heads yanked off and stuff. Good clean family entertainment.
Mills: I'm actually not into gory movies. I like scary movies. It's got to be good as well as gory if it's gonna be scary.
Danzig: I say that movie Ferris Bueller's Day Off 17 times.
**Rooter: Oh, yeah, gore. That had a lot of gore.**
**MRR: Got a favorite TV show?**
Jet: We love Club MTV.
**MRR: So what's the deal with your recording contract?**
Jet: We got the runaround about as hard as you can get. They don't even realize the fact that there's a huge audience for music like ours. They don't want to be associated with something that's a slight bit controversial. Everybody wants another Guns N Roses.
Mills: And last year they wanted another R.E.M.
Jet: They want someone they can homogenize and we're not going to do that.
Mills: Basically the people who run labels have no idea what's gonna be successful. Whenever somebody gets lucky, they go around taking anyone that looks remotely like it. And we're just not copying anything already successful. Which is probably good for us, it means that sooner or later...
Rooter: We die with integrity.
Jet: Hopefully we'll get the album out some way. One way or another, it's gonna come out.
**MRR: How much have you toured?**
Danzig: We've toured the Southeast a lot, but now we're waiting for the record to come out before touring the rest of the country.
**MRR: Where do you hope to be in five years?**
Danzig: Somewhere near beer.
**MRR: If you could change anything about the band, what would you change?**
Danzig: I'd get that singer from Vixen in the band. Either that or Samantha Fox as like a backup singer, Samantha Fox to join the band and she'd be naked all the time.
**MRR: Where do you feel that punk, as a movement, is now? Is it dying down, losing its momentum or....**
Jet: Everybody's looking for that next big movement like punk was the last big... I think it's coming back around though because there's more punk bands now than there ever were.
Rooter: Young bands
Danzig: We meet kids who come to our shows from a lot of small towns around Atlanta, and they're just like so into it because they've lived in a fairly isolated rural town or the like.
Mills: They keep themselves really informed.
Jet: You know what hurt the punk movement—why punk kind of meandered into mediocrity for a while—is because of all the bad publicity. To be like punk or to associate with that was to be like slashing your wrists up and cutting yourself. But it's just being free to do what you want to do.
Danzig: Punk *isn't* fashion. It seems that with punk and hardcore music now it's more emphasis on what you have to say and more emphasis on the music and not so much a fashion statement.
Jet: Although I think it's fun to run around with a mohawk and have a good time.
**MRR: Any other thoughts on your music?**
Jet: Our music, I think, has got soul—I mean, not like R&B soul, but it's got heart, you know what I'm saying. It's us playing all out as hard as we can play to give you that part that's inside of us that we enjoy.
**MRR: Any parting words of wisdom?**
Jet: I think the best thing you can tell anybody out there is to go out to shows, support whichever bands you like, even the bands we hate. I mean, everybody needs your support. If you like us, come see us. If you're curious, come see us.
Mills: Otherwise, you won't have the opportunity to see bands play.
Danzig: The moral of this story is support your local scene.
Mills: Whatever you might see.
Rooter: And go to your local library.
Danzig: Floss your teeth.
Rooter: And get lots of fiber in your diet.

*Here are some lyrics from the band. They preferred to give bits of a number of songs, rather than the full lyrics of one song:*

*"Beercore"*
*All we do is drink all day/drink our fucking life away. Drinkin' beer and pick up chicks/Real cheap beer will do the trick. Drink a lot and drink some more/Drink a lot and hit the floor. We don't care what you think/all we wanna do is drink beer!*

*"Elvis Had a Big Dick"*
*Elvis had a big dick*
*Sure knew how to use it*
*Fucked Ann Margaret with it*
*'Cilla liked to suck it.*

*"Crash"*
*You're goin' down*
*You're gonna die*
*No one will care*
*No one will cry*
*Headed for a crash!*

*"Like a Zombie"*
*10,000 sleepless nights, now you're gone*
*1,000 creatures haunt me until dawn*
*My eyes are ever open and alone*
*A reign of terror this way comes!*

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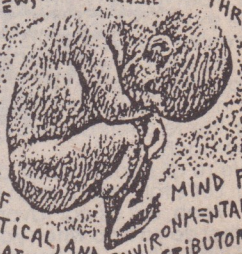

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# NO USE FOR A NAME

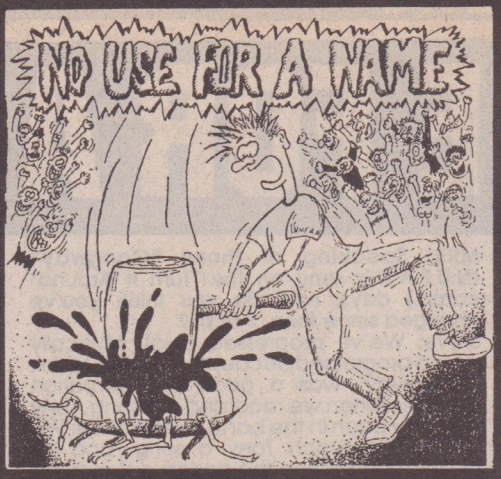
*Interview by Chris and Lydia*
*This was done at Rory's house on a very cold evening in Dec. '89.*
*N.U.F.A.N. is:*
*Steve-bass & vocals*
*Tony-guitar & vocals*
*Rob-guitar*
*Rory-drums*

**MRR: Okay, why is it that at least three members of every band smoke?**
Tony: I'm on the road to quiting.
**MRR: ...two and a half members...**
Steve: We figure if we smoke, and we smoke in the non-smoking section..
Rob: ...at Denny's...
Steve: ... we'll be more healthy and we'll pollute those that do not smoke, so everyone will have it the same.
**MRR: Define "power."**
Tony: NO USE... (laughter)
Steve: It's just the ability that each person has within themselves to do something. So when the person achieves what they're trying to do, that's power. For instance, we always say "power" after we play because we got together, we made these songs up, we played them, it was power; we had fun. Unless Rory is complaining as usual and putting these little snide comments in everywhere. (laughter from everyone) Edit him out!
**MRR: What do you guys think of Rory's comments during interviews?**
Tony: They're stupid.
Steve: They suck.
Rory: They're power!
**MRR: Why did you add Rob to the band and why does he have longer hair than the rest of you?**
Steve: Because we like the mud sound he produces from his Marshall head. Mudmaster Fresh.
Tony: This is the real truth right here -- we needed a second guitarist so I could play and fuck-up and sing and nobody would know.
Rob: No one can hear him.
Steve: That's a lie though.
**MRR: So, are you guys gonna branch out into rap now that Rob is in the band?**
Steve: Actually, keep it low. We're going to go back to the "Gangway" style and were gonna do some rap tunes... just me and Rob. It's gonna be Rob-Stallion of Rap, Steve-Master Jam...
Rob: D.J. Steve.
Steve: Since all of those rap groups ripped us off anyway by promoting violence. But see... (Everyone laughs) when we talk about violence in our songs, we're just expressing aggression and feelings that we have. I think these rap groups have taken it a step too far and they're advocating true violence with guns and whatnot.

**MRR: Speaking of those "Gangway" (N.U.F.A.N.'s song on the "Turn It Around" comp.) days, how do you think you've changed since then, if at all?**
Steve: We've progressed a lot. Musically we've progressed because... we don't think "Gangway" was a good representation because when we recorded the song, Tony had only been in the band for four days. We wanted to teach Tony a song, and he picked up that one the easiest out of them all. So, we put that on the record.
Rory: That was back in the Raymond Grass days. (laughter)
Steve: Why is Rob shaking his head?
Rob: Because I don't have any idea what you guys are talking about at all.
Tony: Next question.
**MRR: Well, I could ask you something generic like, "So, how's the 'scene' in Sunnyvale?"**
Rory: The shows have gone downhill. It's not that we've gotten worse, it's just the "scene" has.

**MRR: Where? Just around here or everywhere?**
Steve: I think people find it easier to go to a show, get drunk outside, and just watch the one band they want to see. It's like they don't realize that there are other bands that are playing at the shows, and so they figure, "Well, who cares as long as Bad Religion's around." I guess they figure that they'll just support the headliners and forget about the other bands that are trying to play and have fun.
**MRR: I guess sometimes it depends on if you can rally up the Sunnyvale crew to go support you when you're playing out of town.**
Tony: Yeah, if those guys aren't there, like when we play at Gilman Street, it's hard for us. But now it's like the Sunnyvale people have seen us so many times, it's like they don't want to watch us anymore. I think we just have to start cranking out more new songs more often.
Steve: Ever since we started, we usually had our friends around. It was a fun thing for us, so they were always there. They're there sometimes when we make new songs up, so they know the songs as much as we do.
**MRR: How do you think it's going in Sunnyvale overall? Is it getting better? Things seemed to be in a slump for a while will the big Nazi skin hype. Is that still around or are things on an upswing?**
Rory: Who knows. It's hard to tell.
Steve: I'd have to get a mood ring to answer that.
Rory: I think what we gotta do is tour.
Steve: Yeah, that's one of the things we've been meaning to do. We've wanted to get out there and play cuz we've gotten a lot of mail from a lot of cool people.
Rob: I just like rap.
**MRR: What do you wanna talk about? This is your chance to say everything you ever wanted to say in MRR, but never have.**

Tony: So, ask us an MRR-related question.
**MRR: Okay, what do you think of the situation in Nicaragua? What are your views on vegetarianism? (laughter) So, why aren't you politically correct? As a matter of fact, I should just stop this interview right now!**
Steve: If you wanna say we are or aren't politically correct, well, who is really politically correct?
**MRR: Yeah, each person has their own views on what's politically correct.**
Steve: Right. Are you politically correct because you choose to go along with someone else's views on what's politically correct? If you wanna do your own thing, do your own thing. If you wanna start talking to other people about what you do, that's cool too. When you start getting down on other people in your assigned clique because they aren't as "holier-than-thou" as you are, then that just runs it into a circle.
**MRR: So,what is or what isn't politically correct is in the "eyes of the beholder."**
Steve: Sure, you can ask us what pisses us off, but you can't ask us something like, "What do you feel is not right in the world" or whatever. Then we would say it and then get tagged as "preachers" or something. I mean, I don't like this racist thing. I hate it. But then again, it's like they do it, and how do they feel about me? I mean, they have their right to do it. Anybody has the right to be a complete idiot, you know? If you hate me, well, then that's your opinion...
Tony: Quayle's politically correct.
Steve: Quayle's the worst! If Bush died... (he gasps)
**MRR: What about that new song "Four Months Off"?**
Rob: I like it a lot.
Tony: Remember when Bush was giving that speech and he said Pearl Harbor day was in September, instead of December? I mean it's not that big of a deal. He messed up, it's nothing to get scared about, but are we sure about this guy? Does this guy smoke pot?
**MRR: One time Reagan got Afghanistan and Pakistan mixed up.**
Rob: Oops! I guess that's a requirement to be president.
**MRR: How did that earthquake affect you guys? (The "Great Quake of '89" was centered closer to Sunnyvale than San Francisco.)**
Tony: We had to cancel practice the next day.
Rory: I didn't have power for two days.
**MRR: You couldn't power up?**
Rob: No, we couldn't power.
**MRR: Speaking of power, what would you rate on the high end of the power scale?**
Rob: I just like rap.
Steve: People that are putting out zines, people that have record labels... people like that who are seriously taking the initiative to do something and have something to show for it, I guess those people have a lot of power.
**MRR: Don't a lot of people think you're straight edge for some reason? Maybe because of your name? Maybe because there's some straight edge bands with "NO" in their names or something.**
Tony: Yeah, like when sometimes people call us NO USE... I don't like that... it sounds straight edge like, " We have NO USE for your drugs" or whatever.
**MRR: I think some people think you're like JUDGE.**
Tony: We don't wear sweats. (Rory leaves)
**MRR: Hey, Rory's not here so let's talk about him.**
Tony: Well, this house is going soon. Rory's movin' out. Everyone who has our old address can find an updated one with this interview. Everytime our address has appeared, it has been different.
Steve: The phone number hasn't been. I hope Rory keeps the same phone number.



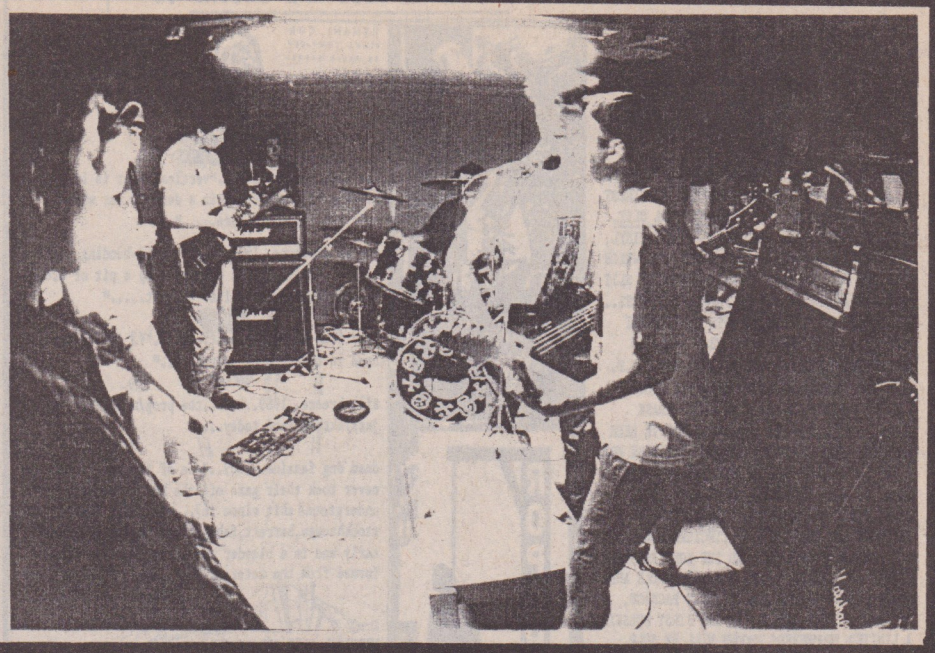

Tony: It's definitely not Brown Court anymore. (Rory comes back and leaves again)
**MRR: About your lyrics, there are a lot that revolve around hatred, anger, and so forth. Would you really follow through with things you say or are these more like ideas?**
Tony: Well, there's no real explained actions in any of our songs except for maybe "No It All" it says..
Steve: "People like you *should* be punched" It's not like, "We're gonna punch you in the face cuz we're cool and tough." It's about how you *feel* toward someone because you're so fed up with their arrogance.
**MRR: Is your change in direction due to line-up changes, with different people giving the songs different influences? Does one person usually write everything or is everyone involved in writing songs?**
Tony: Steve and I write the lyrics to all of the newer ones.
Rob: We all pitch in.
Tony: We write about more of a variety of things, instead of just one person's personal problems. We're writing more about things everyone can relate to.
Steve: If people want to get personal, they can write poetry. We don't want to force our personal life an anybody.
**MRR: The stuff you're writing now reflects the band as a whole?**
Steve: Yeah. We just write something and show it to the other guys, and if they like it, we use it.
**MRR: What do you do besides play music?**
Steve: Call 976 numbers.
Tony: Rob likes rap. I like underwater basket weaving.
Rob: I like to skateboard. Do you like to skateboard? I like to skateboard.

## NO USE FOR A NAME

**LET EM OUT!**

Tony: Who the hell am I kidding... I don't skate.
**MRR: You obviously don't support yourselves on the band, so what do you do for money? What do you do to keep the band going?**
Tony: Well, to keep the band going, what you gotta do is...
Rory: Skateboard, hamework, eat, get high...
Steve: There goes straight edge!
Rory: Play ping pong, clean up my house after people are over, clean up cigarette butts, underwater weave with Rob...
Tony: I guess what keeps it going is...
Rob: Our love for music!
Steve: The sea! No, definitely not the sea because Rory always goes surfing every time we want to practice.
**MRR: Well, what makes it all worthwhile?**
Steve: That assuring smile and pat on the back that we receive from our adoring fans.
Tony: Yeah, right!
**MRR: So Rob, what about this fetish of yours with rap?**
Rob: I don't know. I like it. I'll admit it.
**MRR: So are you just weird or what?**
Steve: Basically he's just a weird guy.
Tony: He likes to groove.
Steve: He likes to wear tights.
Rob: I like to wear tights.
**MRR: Where do you see N.U.F.A.N. at five years from now? Will you be a cheesy Holiday Inn lounge group?**
Steve: We already are. We always like to bust into Las Vegas nightclub songs.
Tony: I see, hopefully, some good songs comin' on. Hopefully some records...
Steve: Definitely same records!
Tony: Possibly a record on any label. Any single label in the world.
**MRR: What would someone have to do if they wanted to put out a N.U.F.A.N. record?**
Rob: Some billys.
Steve: Frogskins.
Tony: They don't have to pay for the recording.
ALL: What?! Erase that.
Steve: I guess Tony's flowing cash for all of us. (laughter)
Tony: I would be nice to have some shows. Somewhere besides Gilman.
**MRR: What do you think about Gilman these days?**
Tony: We had a hard time getting shows there for a while. Then we played this show there with Verbal Abuse and Attitude, it was the first time we played in a long time... this guy came up to me after we played and said, "Oh gee, I didn't know you played *that* kind of music. I thought you guys were metal."
Rory: They treated us right in the past but it's just not the same anymore.
Tony: Do you think we sound metal?
Rob: Not like Def Leppard.
**MRR: It's more powerful if anything.**
Rory: We're not metal.
**MRR: If someone was interested in buying one of your records, but had never heard you before, how would you describe yourselves to them?**
Rory: Loud!
Steve: Aggressive.
Rory: Fast.
Tony: Tight.
Steve: I don't think we fall into any given category. I don't really think we're taking anyone else's style when we play.
**MRR: How do you think that you're different from the average hardcore band?**
Tony: The way we write our songs...
Rory: I think we do a lot of build-ups.
Steve: I think some of our new songs could be four or five different songs.
Tony: They were! The new songs were four or five different songs in the beginning. Like "Four Months Off" is something like ten different songs.

Steve: What we've been doing ever since we started is just nurturing it along and not rushing stuff.
Rory: We do not rush it that's for sure.
Steve: We want it to be as good as we can get it. When we recorded our first 7", we thought it was great. Now when we look back, we think, "We could do it so much better now!" We want to be really tight.
Tony: We lag on new songs.
Rory: We lag on everything pretty much. (laughter) We're never on time...
Steve: Nope. Nope. We're always on time. We're never late. Only the one that surfs.
Tony: We're the perfect band! Perfect to be on your label! Yes, your label!
**MRR: What pisses you off? This is your chance to tell the whole world.**
Rob: People who smoke.
Steve: But wait, you smoke.
Rory: Beer drinkers in mini-trucks with slicked back hair-dos.
Tony: Yeah, lowered mini-trucks.
**MRR: There's a lot of them in San Jose.**
Tony: You know what bothers them? Us! So, I guess we're even.
Steve: One of the things that bothers me a lot is... it's like an ego-type of thing. I've seen bands before and expected a lot out of them, and had my preconceived idea about how I thought they were supposed to perform. And I come away thinking, "Boy, that guy was kind of a jerk" or whatever. Then, I look at myself and say, "Where do I get off judging them just by the way they look? Why don't I take the time to talk to this person?" Why do people go around getting these preconceived notions from somebody that doesn't like someone? Why don't they take the time to find out about it themselves?



**MRR: Rob... do you like rap?**
Rob: Well, yes... (Rob accidentally kicks over the tape recorder)
Tony: He just did that because it didn't have rap on it.
**MRR: That's right. I'm recording over his Eazy-E tape right now. Rob looks tired. What do you want to say in closing?**
Rory: Close the door -- the heat is on!
Rob: Send us money.
Tony: We have a record out on Woodpecker Records. We have songs on a couple comps. A bunch of tapes.
Steve: Flush Productions never did put us on that tape. We'd like our tape back please!
Tony: We have two 7"ers coming out on Slap A Ham. The first one, "Let 'Em Out," is an old recording with our old vocalist, Chris, singing. The second one will have me singing. And Rob will play on it.
Steve: Lyric book comin' out soon.
Rob: Stickers! T-shirts.
Steve: We're gonna try to have a newsletter too. We don't want to sound informal, but we have a lot of mail to answer. We encourage the people who already wrote us to be patient, and write us back and let us know. And please send a stamp! Better yet, a self-addressed-stamped-envelope. We want to tour in the summer of 1990. Anywhere we can. If we can get a place to stay, we'll do it.
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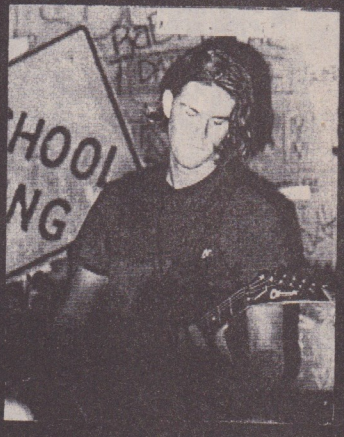

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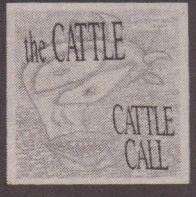

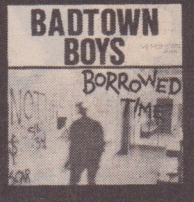


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# ESKIMO

All right, so it's a new decade, so what? Nothing changes. ESW is a goth-blues-hc-rap-psych-noise band with an unusual philosophy: ...um, at least I thought we had one, but no one can seem to remember what it is. We hate rednecks, guitars, governments, vegetables, Julie Brown (both of them), insane anglo warlords, and (expensive) drugs. We like the BUTTHOLES, drunkrock, pus, coffee, the weather channel, the LANDLORDS, our mothers, and various undefineable squishy and spongelike life-forms. We are in this for the money.

# SWAMP

We want to start a commune in Alaska. If any of you freaks want to drop us a line, write to: ESW c/o Josh/ 32 Chestnut Hill/ Greenfield, MA 01301. We have a 30 minute demo tape for 4 bucks ppd.

"Crystal Death" I can see a new day rising/ I can see the children lying bleeding in gutters/ fire rape torture all around me/ it's the new age thousands reach into our mother/ tearing out her veins/ wearing pieces like trophies on chains/ it's the new age bright and beautiful world/ we were sent here to destroy/ no life no love no hate/ it's the new age.

# WIZARDS

# PHANTASMORGASM

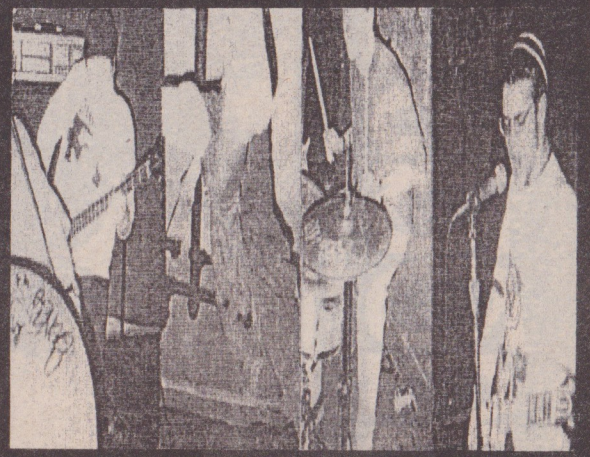
*Mike - bass, voice and guitar; Kenny - drums; Toby - guitar, voice and bass.*

Phantasmorgasm (fan taz more gazum) was formed in the early summer of 1989 by 3 dudes who wanted to make groovy music. They got together and started writing some songs. The songs were like a synthesis of punk, funk, h/c, jazz, psychedelia and blues. The group really dug it a lot. This was freedom. But other people on the scene couldn't deal with these guys. "You need to stick to one style." some said. "You can't be so diverse." others said. So we did what any band with a concious would do and said "FUCK OFF!!!!!!" We kept on playing the way we wanted to and sure enough it started to catch on. We're not huge but we realy don't care. We didn't get into this to be huge, we got into it because it is what we do. We love every one of our friends. (We don't like the term "Fans") And they dig us. We're poor, we smell, we love it! Send anything you want to. (Blank tape and 2 stamps for our demo) An official LP should be out this summer and a tour of Missouri, Texas, Arizona, New Mexico and Utah is in the works. Come check it out. The price should be very reasonable. (Hopefully $3-5 for 3 bands.) Peace. PHANTASMORGASM - 1631 Julian St. Denver, Co. 80204

# CITIZEN ARREST

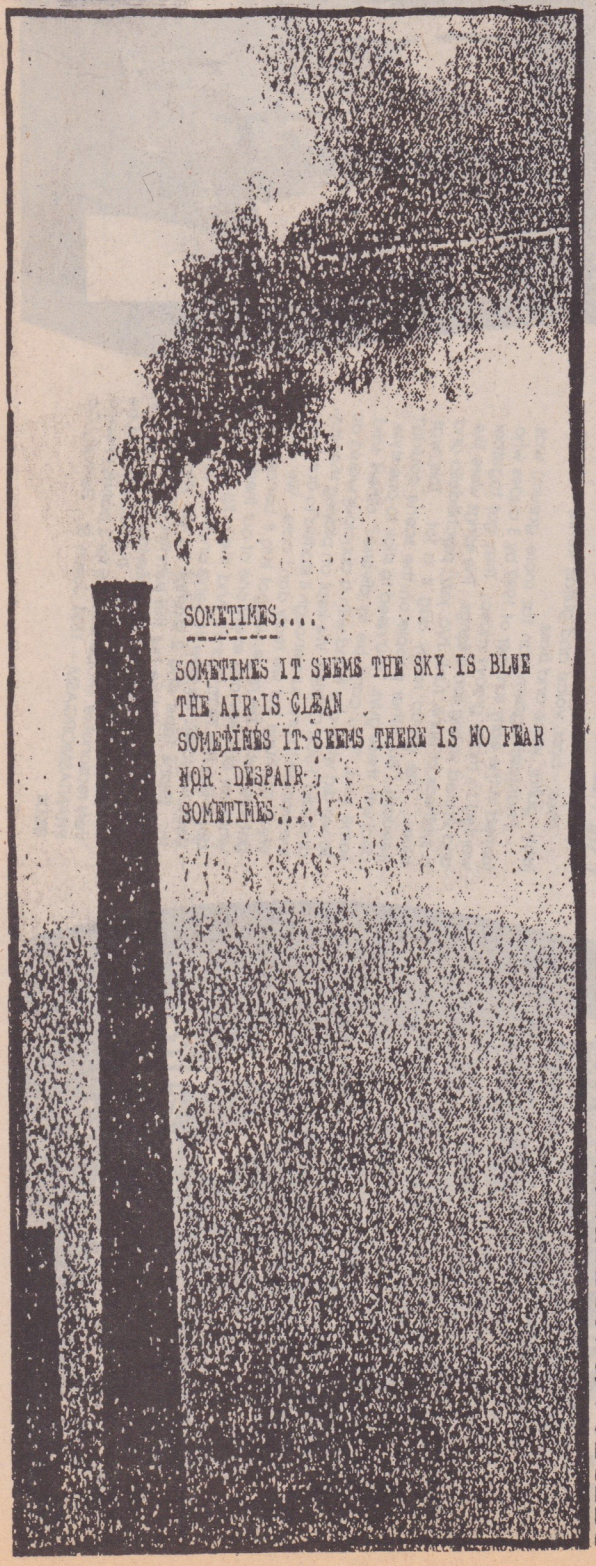
CITIZENS ARREST was formed during the fall of 1988 as an alternative to the stagnating New York hardcore scene,who instead of worrying about thier driving mosh beats concerned themselves more with what the band was saying as well as keeping thier roots firmly planted in hardcore music. The band recorded a demo in August of 89 and at the time the band consisted of Ted/vocals, Janis/guitar, Joe/bass and Daryl/drums but this line up didn't last long as Ted quit the band in order to pursue a higher education so Daryl switched over from drums to vocals. Then Pat from the recently departed OUR GANG stepped in to take over the drums. The band has since started to play out and has also recorded two songs for the upcoming Evacuate Records comp, which should be out soon. They have also just finished recording a 6 song EP that will be released on Draw Blank Records out of California.

If you would like more info on the band, demos (which are 2 bucks ppd), or just to communicate, write to: CITIZENS ARREST c/o Joe Martin/ 202-08 48 Ave/ Bayside, NY 11364.



# NEW BANDS

# industrial suicide




*INDUSTRIAL SUICIDE are a new band from Athens, Greece, forming from the ashes of SOUND POLLUTION. Their main influences are SIEGGL, DOOM and PANDEMONIUM. The line-up is: Sakis (vocals), Thanasis (drums), Nik (bass) and George (guitar). Questions were asked by Adam Johnston of GO! zine and answered by George.*

**MRR: Many people would consider you to be a "noisecore" band; would you agree with this view? I think noisecore has served its purpose (whatever that was!) and is becoming boring now. What do you think?**

G: Well, first of all, I disagree with all these silly names and labels. A parody of a parody. Also, no I haven't heard from anyone yet who considers INDUSTRIAL SUICIDE as a noise-core band but I have, however, heard many people say that SOUND POLLUTION (R.I.P.) were a noise-core band. When I've played for them I didn't complain. I've enjoyed but now I don't find enjoyable this kind of stuff anymore. I find it boring to play noise when over 500 or more bands play the same stuff without having something important to say. Many metalheads also turn into this, they start a noise band and split up after or the same year because it was not in fashion and not so famous anymore. So then metalheads turn back into stuff they belonged to from the beginning and put at the rats the so-called "HC Attitude" because they never really accepted it. They were just doing it for some months when it was in fashion. Now they are big lovers of Death-Metal bands and gory-splatter crap lyrics. Right now we can see and understand what bands were really behind the Attitude and what bands weren't. For example, bands like M.O.N., PATARENI and a few others are still going because they believe what they play and are not doing it for fashion. As for the rest, fun noise bands don't give a shit! Yes, most of the noise bands are becoming boring but some bands' (i.e. those I mentioned before) interest moves towards ideas, lyrics, etc. rather than musical texts and personally I prefer them. In fact, I'm getting bored more with death metal stuff than noise. I know tons of bands as they are now are boring clichés, a poor copy of how bands did it 30 years ago. Noise was great because it swept a lot of this antiquated structure away. And if you can't play too well, so what? At least you're trying, experimenting and communicating with people. And of course I'm not talking about the silly noise bands but for 'em who have something good to say.

**MRR: You seem to place a lot of emphasis on lyrics; do you put your lyrics before your music in order of importance? Many bands claim that their lyrics are more important than their music; do you think these bands are being totally honest, because I don't. What do you think of the "personal" against "political" lyrical argument?**

G: Hmm, well in the beginning I was totally into lyrics and not music. Now I believe that music is an important thing, too. You know a band is more listenable when it has interesting lyrics and music. Sure I'm still into the lyrics more 'cos we give straight to the people our views, ideas, etc., something we can't just do with the music. Anyway, lyrics are very important, don't forget it!! I'm not so close to bands who have political lyrics only. I like both personals and politicals as long as they are positive and keep my attention. I like bands who have personal lyrics but who give you a clear message and don't nauseate you with very selfish and not so important things! There are some bands who use personal lyrics very well but there are some others which I'm not interested in talking about. Now about "personal against political" – I don't like to comment on it because I find it stupid and everyone who believes in the above is stupid too! The only thing I want to say here is that a band must have both personal and political lyrics to be good and never get boring. Nothing more!

**MRR: Greece doesn't really come to mind when thinking of punk "scenes," so tell the readers about your scene: some good bands, 'zines, etc... Do you have the same scene problems, such as nazi skins, violence at gigs, apathy, etc.?**

G: Nice question! The main reason that the Greek scene doesn't come to people's minds is because there's no real scene. I mean when you talk about a scene you immediately think about many gigs, interesting zines, bands and unity! There's no unity here. Yes, maybe I have extreme ideas about our scene but that is what I think. Anyway, everyone thinks about himself and for the good of his/her band. They never care about what other bands are doing. Also, death metal is becoming very famous here, too. I don't like to speak about that – sorry, but when I think about what's going on I really get angry. There's a big wall between them and us. They don't belong to our movement. Anyway, there's some really good bands here and I'm going to mention some of them because they are good friends, too: KOINONIKA APOULITA (political thrash), NEGATIVE ATTITUDE, STIGMA, GULAG and some others. There's few good zines, either. Only 4 or 5 are interesting but I'm not talking about that now 'cos this isn't a scene report. There's not many places for gigs, the only all-ages club is "AN," which supports the whole Athens scene at the moment. From time to time, we play gigs at some schools, universities, etc. As for nazi skins, there are occasional problems. Biggest problems are apathy and crap bands! There should be something better!

**MRR: It seems that fascism is gaining popularity once again in Europe. What is the situation in Greece? Does Greece have any fascist/far right parties and do these groups attack minorities?**

G: Yes, Greece does have 2 to 3 far right/fascist parties, such as "Gold Dawn," which is the biggest problem in Greece, however, it is not the neo-fascists, but patriotism which wants Greece to be strong (against Turkey in Cyprus). Some of the minority groups, like the gypsies, are just ignored by the state and do not seem to be "real" Greeks. The real political threat in Greece are not the neo-fascists or the left-wing terrorists (e.g. November 17)

not satisfied with it but many people support and love it (big thank you) and give me courage to continue my work and make it better. So far I have got good and bad reviews about it. But I'm not complaining. I'm still working hard to make it better. Yes, it will be useful to have a common language but the problem with Esporanto or any other artificial language is that it is not grounded in the life and culture of the people who use it. Thus, it remains and artificial or "dead" language (like Latin) and does not evolve.

**MRR: Britain is the only country in Western Europe where there is no compulsory conscription into the country's army. Have you had the misfortune of conscription yet? If not, do you know what you'll do when the letter arrives from the government to escape the conscription?**

G: Yes, sadly it's necessary here to go to the army. The reason is because here politics and the army is the same. But in other countries (not all of them) this does not happen and the army is a kind of job -- if you want to go into the army it's your own decision or you're doing a civil service and at the same time you can have long hair, time for other things and of course you get money like a real job; here forget about it. We face military service (prison) for two years. If a letter arrives form the government to someone, some escapes are: conscientious objectors, but if you follow this you have four years in military prison; passing tests that prove you cannot do your military service. But you must pass every year and maybe they'll do something to you like chemical therapy (very bad!); you can escape to some other country (you must stay a long time!). For me, the only usual escape is to go back to school again. Impossible? I don't know, but I'm thinking about it, anyway if I can't afford it I'll face the army about a year. Not four years for me 'cos I'm the protector of the family, you know...

**MRR: There seems to be a certain amount of professionalism creeping into punk/HC, especially in the UK where the music press seems to think they've found a "new" form of music; what do you think of the "professionalism"? Does the Greek music press take any notice of punk/HC? Would you consider doing an interview with the major music press to "reach more people"?**

G: First of all, it isn't a new form of music that is being played. It's not something new for but the two main political parties, "P.A.S.O.K." and "New Democracy," who abuse power and use it against people.

**MRR: George, you also do a zine called "Sreaming For a Change." Tell the readers a little about it. Your zine is in English; is this a deliberate aim so that it will reach more people worldwide? Can most Greek punks speak some English? Do you think it's a good idea to have one European language such as Esporanto, which combines English, Spanish, French, Russian, etc.?**

G: Yes, "Screaming For Change" is written in English -- the main reason is that it was getting boring all this time reading the same and same Greek zines. Nobody was interested in doing something better, an international zine, etc... So I decided to start one with some friends and break up the image of the Greek usual boring zines. Hopefully more people will follow my example now. Yes, I also write it in English because it will reach more people worldwide. Yes, most of the Greek punks (not necessarily!) can read English and can understand it. But they just get bored to read it because they prefer to read Greek zines written in their language! What can I say about it? I didn't really know before that it would be so big. When I started to make it I wanted to do a good job. I'm still me or you. New "form" of music is for the big music press you mentioned. They just want to sell more papers by giving to the majors the idea of "new." By interviewing the bigger names, make more money etc., because everything new is acceptable by young individuals and get a note from this new style. Anyway, I disagree with the idea of new but I have no problem in doing an interview with a major music magazine, as long as I can express my own ideas. It is one way of getting these ideas across to more people. One problem with doing such an interview, however, is if a band begins to behave like one. Having an ability to play musical instruments is okay so long the attitude is okay, too. But when there are more guitar solos than ideas, then we are back with the old idea of "rock stars" again. Because people cannot play too well doesn't mean they shouldn't form bands. The main idea is self-expression, be it punk, noise, HC, etc. People should be encouraged to do this because it is another way of breaking down the barrier between the passive audience and the stars playing up on the stage. If professionalism means rock stars and all their stupid attitudes and profit making, forget it! Punk is about equality and participation, not elitism!

**MRR: There seems to be a stereotype of Greek people as dirty, unhygenic people who don't want to work and when they do work they work in kebab shops; what do you think of this stereotype? Do you think stereotypes are just another form of racism and more "subtle" than the usual color argument?**

G: Yes, stereotypes are sure another form of racism. Years now many countries are under the same situation. For example, the stereotypes between Greece and Turkey are still going, it is a way of presenting another country or a group of people as evil, stupid, etc., which can then can be used by (right-wing) political parties as scapegoats (e.g. the Turks in West Germany). The stereotypes of Jews, for example, as greedy, cunning and devious is a stereotype that led to the holocaust.

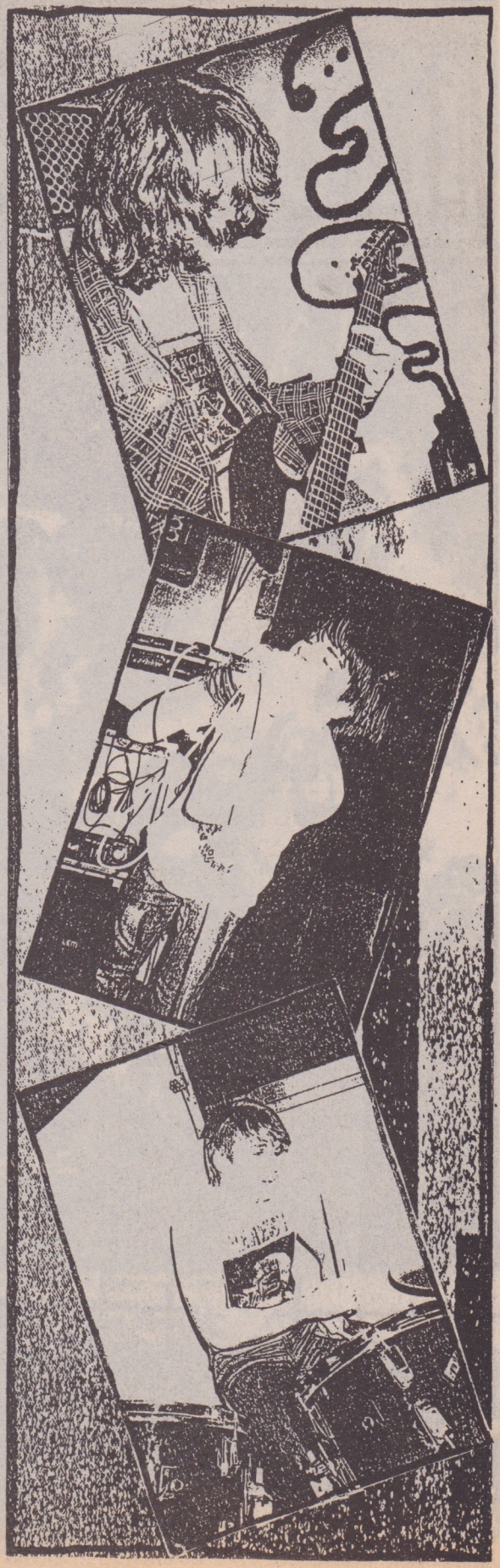
**MRR: How do you forsee punk/HC in the future? Do you think it'll change much in the future? Many people think it'll resort back to a more melodic, slower style in the same vein as '77 punk; what do you think of this? Will punk/HC live forever?**

G: Yes, we have to change for new ideas, new sounds, new ways of expression. Actually this is good because the new musical direction -- find new ways, musical texts, experimental, etc. Some bands will turn into '77 punk but not many because it isn't so famous this style. I see more and more bands now turning into death metal or crossover stuff. And there's some which are staying in the same vein. But I'm sure they'll be some new bands and they'll be doing something better, I hope. So there's three ways: still keep their music at the same vein with few new ideas. Noise, HC bands turn into more melodic stuff. Punk '77 etc. and the large number who turn into death metal which is a fashion now! Now about if HC/punk will live forever... who knows? If still there's people who loves it, probably it will live. But personally, I'm a bit disappointed in the whole situation and scene...

**MRR: Any more words of wisdom for all the readers out there?**

G: Well, that's it. For anyone who disagrees with what I've said here, feel free to comment, please. A big thank you to Adam for you time and interest. All the best. Life in Peace. Watch out for our demo.

**George Mamalis/ Gripari 13/ A. Pattisia 11141/ Athens/ Greece**



## Starting Your Own Label... with First Strike

*Interview with Alan Woods by Tim Harkey*

**MRR: When did you start First Strike and what inspired/made you decide to start your own label?**

AW: I suppose the label actually started when the DEFAULT 7"came out — which was February 1988. I had the name and ideas ready in Autumn '87. John Yates helped me out with the artwork and logo. As for inspiration — all the small HC labels inspired me really but Dischord and BYO most of all. This is definitely the most creative and rewarding thing I've ever done. I did, however, have the impression that it'd be easy (how wrong I'd turn out to be...). In one way it was a natural progression from the mail-order to the shop to the label. Then again I wanted to avoid becoming generic "UK/HC" label. At the time there wasn't much I liked coming out of the UK, except maybe the Stupids and Heresy, so I felt a need to redress the balance somewhat.

I had this vision of a Master Plan: to wait till late '88 or '89 and start with a bang — 4 releases all out simultaneously (like Alchemy did). Of course, in reality it didn't work like that! I got the DEFAULT demo in late '87. They'd sent tapes around to no avail — and I liked it. Autumn '88 they went in and recorded the 4-song Inspiration EP. The story of exactly what I went through with the DEFAULT EP would take up the rest of this interview. The edited version goes something like this: The pressing plant went bust owing me money, but I managed to retrieve the lacquers and had it pressed elsewhere. They all came back faulty, these were destroyed and it was re-done. This all took about four months — by now I was fully depressed with the whole thing and the band were blaming me for it all. I guess that's why they felt justified in not paying me for the EPs they had. The whole fiasco taught me many lessons but it sure was expensive way to learn about the music biz.

**MRR: Were you able to receive any financial help in the beginning?**

AW: The shop wholly financed the DEFAULT EP. We had no manufacturing deal with a distributor or anything.

# INTERVIEWS

**MRR: Do you have any policy as to whom you sign to First Strike?**
Sure. First and foremost I have to like the people. I've always tried to work closer with bands, helping with tours, etc. I like to think that by putting out less records means we can put more effort into each release. Also I have to agree somewhat with what the band are saying and definitely would resist putting out a great sounding record if the band were assholes or it was fascist/racist/sexist. Oh and the music — yeah I have to like it! I was thinking the other day what if I had the opportunity to put out something that I know would sell 10,000 yet I wasn't that keen myself — I like to think I'd pass on it, but I suppose I'd have to wait till that situation arose!

**MRR: What sort of contracts/deals do you have with the bands?**
AW: Ah well that's highly confidential, internal information I'm not at liberty to indulge with the world. Well go on then... not all the bands have contracts; those that do have a simple 50/50 split after expenses agreement.

**MRR: How much can a label and a band expect to make (percentage-wise) on a release?**
AW: I'm not sure as the label hasn't actually made any profit yet! As a guide, on 1,000 LPs that retail for £4.99 there's just about enough return to cover expenses—that's recording, typesetting, art, promotion, advertising, etc. The actual amount differs with how many colours you use on the sleeve and stuff, but 1,000 is usually the break-even point for us.

**MRR: Briefly could you explain laws about publishing, royalties, copyright, etc?**
AW: Briefy? A complicated, confusing world that I wish I didn't have to deal with.

**MRR: Many labels say that distribution and promotion is a major problem. How have you managed to overcome these obstacles7**
AW: All of our LPs are manufactured and distributed worldwide by Revolver in Bristol, which takes a lot of weight off my shoulders. All 7"s I have manufactured myself. I send some to Revolver while the remainder is sold between me and the bands. I have to say that Revolver do one helluva job, I couldn't exist in this form without them! Aside from us they M&D Peaceville, Earache, Manic Ears, In Your Face and a bunch of "indie" labels, too. As for promotion, I try and do posters for each release, send out press releases to UK shops, send records to press, MRR, etc. For the JAILCELL EP we used a promotions firm in Manchester. It's early days yet to assess whether they're worth the money or not, at least they're nice people not big business types.

**MRR: And publicity? Do you get involved with organising tour for First Strike bands?**
AW: I've answered part of this already. Yeah, I definitely try and get them shows, etc. I don't think labels do enough before they put an LP out, you need to tour and promote the band even thinking of releasing vinyl. With JAILCELLS I've booked and drove on a bunch of UK Tours (5 or 6?) and will be driving them and LIBIDO BOYZ in Europe warly '90. I'm also arranging a Euro tour for CHAIN OF STRENGTH, our latest signing.

**MRR: Have you had any problems getting stuff abroad?**
AW: Our LPs are available easier than our 7" in shops, that's for sure, but we do encourage small distributors to buy 7" direct from us. There are some countries which are a problem: the USA is one big problem, but Revolver now have a base in San Francisco which will help. Of course, everywhere could improve — Australia, Japan and even some parts of Europe in particular. Anyone having difficulty, please write to us, we'll always fill small wholesale orders.

**MRR: What future plans do you have?**
AW: Plans... to keep a high standard — it's slowly getting there. I'm very happy with the JAILCELL 7" overall (songs, production, art, etc), so if I can keep that standard from now on I'd be happy. As for releases, next is CHAIN OF STRENGTH. We'll be putting out an album of their stuff in the New Year. STEADFAST are recording a 7" for us in January, that'll be out the same time as CHAIN. There's a few other projects in the pipeline for, including the mandatory compilation album.

**MRR: Do you have a method of calculating how many albums, singles, etc. get pressed?**
AW: Sort of. Usually we just start with 1,000 records and 1,500 sleeves/labels. The JAILCELL LP just had another pressing. CHAIN OF STRENGTH will have a larger initial pressing (our first CD and cassette, too).

**MRR: Does the label or band fund studio time?**
AW: The label usually, unless the band already has something recorded. So far everything has been fairly economical — except for the JAILCELL LP which was recorded twice then had to be remixed (not that it shows!). JAILCELL was recorded at the White House in Weston, which is a great studio by the way. Basically if the band have paid for their own studio time, it's taken into account on their statement.

**MRR: Are any tips you could give to newly started labels?**
AW: I learnt the hard way, so I guess I'm full of tips: always do a 7" first, until you find a good studio/engineer. Always, always buy your multi-track master tapes! Work with people you trust. Don't use a pressing plant just coz it's £50 cheaper — quality and integrity and worth way more (in the UK try Producers). Cutting corners usually ends up costing more in the end. Find someone who has access to an Apple Mac (many colleges use them) as this is a cheap way to get professional-looking typesetting done. Provide manufacturers with camera-ready artwork whenever possible (they always charge the earth just to pick up a pen). Enjoy yourself!

**MRR: Thank you for answering the questions. Is there anything you'd like to add?**
AW: Yeah, thanks for the interesting questions (too bad about the answers...), keep an open mind, be tolerant of people not exactly like yourself. If anyone has something to say to me, please say it to me and not behind my back. Keep sending tapes in (not just hardcore), write to our bands, have fun — and hey, does anyone have the GRAY MATTER Food For Thought LP for trade?

RELEASES TO DATE - DECEMBER 1989

**FSTOOI: DEFAULT Inspiration** 7" EP
4 song EP. From Peterborough, England. NOTES: 1,000 pressed, 2 test pressings and 1 original faulty finished copy exist (last track slows down). DELETED. (February 1988)

**FST003: JAILCELL RECIPES Energy in an Empty Tank World** LP
12 song LP. From North-West England. NOTES: About 4 cassettes of the original unused recording (rough & final mixes) exist. First test pressings have quiet opening track. Second test pressings have this fault fixed. Initial pressing was 1,000 (the first 50 numbered and wrote on by the band with various things stuck in the sleeve). Second pressing has sticker on cover. (May 1989)

**FST004: DR & THE CRIPPENS Live** 7" EP
4 song EP. From North-West England. NOTES: Limited edition of 1,000. 250 on green vinyl (20 with "Green Vinyl" stickers on cover), 750 on blue. About 30 unnumbered over-run/promo copies exist. 2 black test pressings exist. DELETED. (May 1989)

**FST005: LIBIDO BOYZ Hiding Away** LP
12 song LP. From Mankato, Minneapolis, USA.
NOTES: Initial pressing of 1,000, test pressings exist.
(August 1989)

**FST006: JAILCELL RECIPES Poulton Road** 7" EP
4 song EP. NOTES: Initial pressing of 1,000. First batch have stickers on cover (about 100 orange and about 400 white). 15 test pressings exist. (October 1989)

**FST002: MAJORITY OF ONE Think About Tomorrow** LP
12 song LP. From Toledo, Ohio, USA. NOTES: Originally planned for '88 release, licensed from Doghouse Records. Initial pressing of 1,000, test pressings and promo video exist. ( November 19 89 )

# SOFA HEAD

*It was time to take a break from our seemingly endless labor here at Profane Existence so Bill and myself (Troll) decided to get an interview together about this band that seemingly nobody has ever heard of. Well, I first came in contact with SOFA HEAD when I wrote to another band that seemingly nobody's heard of either, DAN (UK) for an interview. Well, Ian wrote back and informed me of DAN's demise but stated he was starting another band. And from this, I learned of SOFA HEAD, featuring Ian (bass) and Wal (guitar) from DAN, a drummer, Andrew, who used to be in H.D.Q. and Claire doing vocals. After a few times writing back and forth to Ian, we were persuaded into releasing a U.S. pressing of an album they were working on, thus also resulting in the formation of Profane Existence records. Well, it's been a little while now, we've got the record out which is doing quite well for a band nobody's heard of and now there's plans for the release of a 7" on Rugger Bugger records in the U.K. which we'll probably release here as well. At any rate, I wrote out the questions while Bill read the newspaper. Fortunately, the band was a little bit more enthusiastic than Bill and gave some good replies. So, at any rate, here's the interview with myself posing as an agent of MRR...*

**MRR: What kind of other projects were you involved in before SOFA HEAD?**

Wal: Before SOFA HEAD I was in DAN with Ian for three years. I also played drums for another band, THE ATTIC and played drums for a band called THE WICKERMAN. They were all very different. After they all came to an end in 1988 I decided to stop playing altogether and just do live mixing for bands at local gigs.

Claire: Before SOFA HEAD I was in a crap band called EUPHORIA but not for very long at all because nothing happened and I didn't like it either.

Ian: We've all been in other bands; some of us still are! Andrew used to be in H.D.Q. and is also drumming for LEATHER FACE. We've been around a bit!

**MRR: What made you decide to form SOFA HEAD?**

Ian: Basically I wanted to carry on after DAN so I found Claire at our last very last gig and she agreed to join. Wal was going to give up on music completely but after about 6 weeks I managed to get him to a practice and it went from there. Andrew came in on the third gig, we used a drum box before that which sucked. We need to play, it as simple as that.

Claire: I wanted to join a band that I would enjoy being in and then we just sort of formed. We had another girl singing as well because she just kept in when I was talking to Ian about it but she left because she said we were too noisy!

Wal: SOFA HEAD sort of formed by accident. Well, Ian and Claire were trying to form a band and I just went along for a "jam man" as I hadn't played in ages. It just sort of happened really.

**MRR: Who writes the lyrics? Music? How do you go about pulling it all together?**

Wal: I don't write lyrics because I have to be pushed hard to do that because I'm quite lazy really. we just get together and exchange riffs and things. This is how we've always worked.

Ian: So far me and Claire have written the words and Wal, Andrew and me sort the tunes, we just throw them together, the same as most bands I should think. Occasionally the tunes are written with a particular lyric in mind but that is quite rare.

Wal: A good practice usually gives us a few songs in a few minutes. It does not happen all the time of course. My favorite way of writing; you're spurred on in a few seconds and things happen - you just think wow!

**MRR: Are your lyrics based on any kind of personal experiences?**

Wal: I don't know because I'm too lazy to write lyrics. One day I shall write something profound!

Ian: They can be, some can actually be about things that have happened to us like "My Life as a Corpse", "Friendship Lost" and "Outside Looking In". Others are about things that effect us directly but has not actually happened to us and some like "World Fit for Nothing" are more about things on a bigger scale, though we don't have many of them. Recently, we've just been writing mainly about how we're thinking.

Claire: "My Life as a Corpse" is based on one of my personal experiences when I was a bit too thin, let us say. Some of the songs are about personal experiences and some are about things in general. Well, to be quite honest, I can't think of any other personal experience ones except "Fill" on our new EP which is about someone who really tried to mess up my life once and still thinks he can do it, over a year later.

**MRR: What aspirations do you have for the band?**

Claire: I hope to be happy and have fun and carry on having fun with SOFA HEAD and it would be nice to be very rich and famous and appear on "Wagon" and get a letter from the queen saying "hello" and buy all the strawberry farms in the world...(this answer is a big joke!)

Wal: I would like to be able to earn enough money to give up my fucking job which I loath with all my heart. I wouldn't want to be famous though. Just be happy and survive.

Ian: I don't really have any aspirations anymore, just to enjoy what we're doing for as long as it lasts I guess. My own ambition was to play with Fugazi and we did that two nights ago so even if it all ended tomorrow I'd be a happy man!

**MRR: What are some attitudes you would like to see changed in society in general?**

Ian: We could do with a lot more respect and tolerance for one another, both in and outside the "scene". Eveything seems to be becoming more grasping and violent and there's too much of the "every man for himself" type of thinking. The whole world seems to be geared towards extreme capitalism which is a shame because people are forgetting about each other and if we carry on treating the environment like we have been, each other might be all we've got. (I think I'll put that in a song!)

Wal: The world we live in is so complicated, fast and violent, people seem to have lost respect for each other. What we need is peace and harmony; more caring for each other and our planet. Like in '67 - Flower power, without the hippy shit. It only worked once for six months anyway - pity no one could hold onto it. Suppose it's no good looking back, just look forward. I don't know, I think about a lot of things.

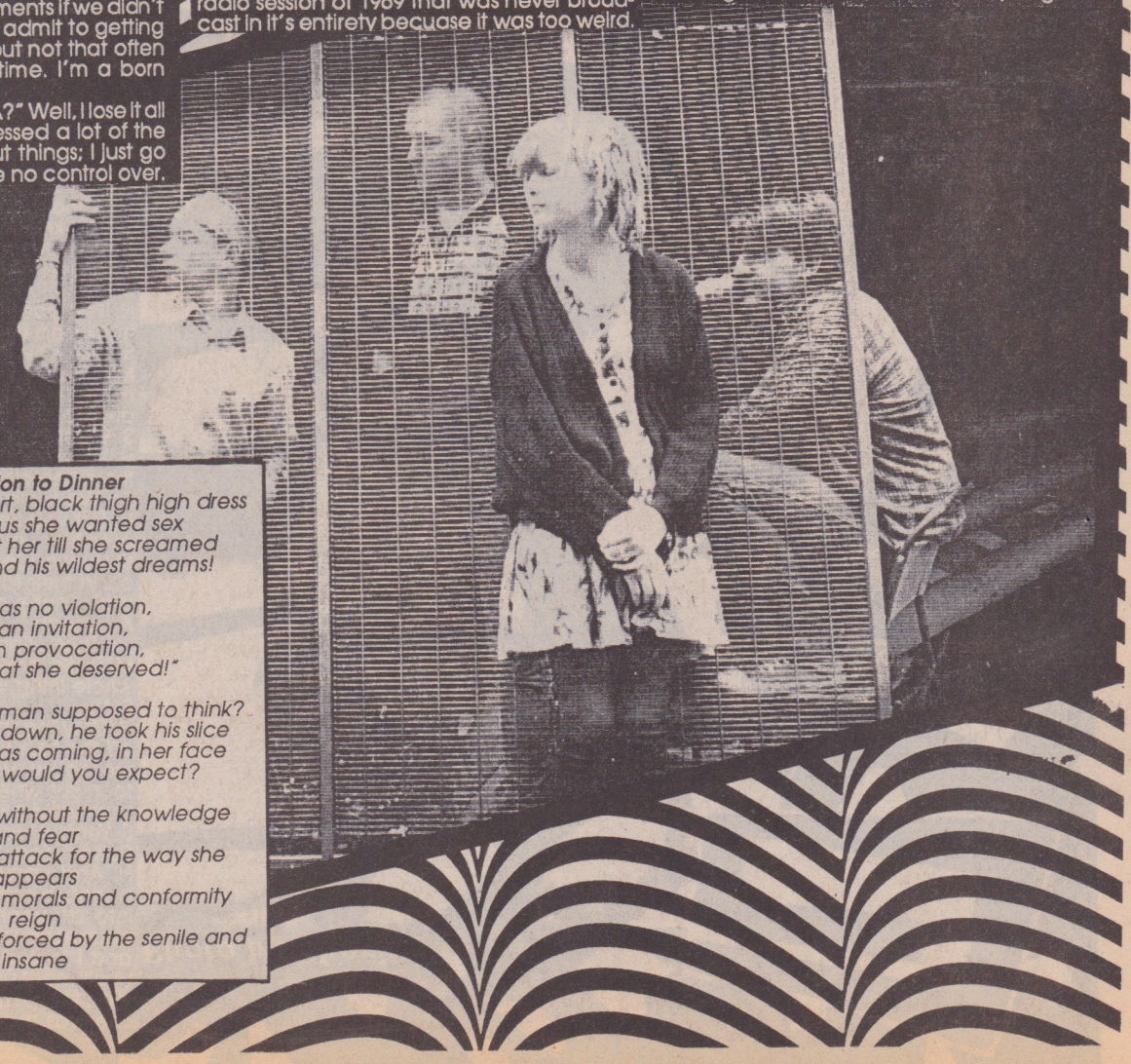
Claire: I would like to see celery banned from everywhere! That stuff is very dangerous. And I would like to give a big kick in the bottom to all those people who say "yes, things are bad" but don't even bother to make a fuss about it all. I see a lot of those people because I go to college with them. At the college and the village where I live, I get frowned upon because those type of people think I'm in some way stupid to actually care about things that need attention - racism, sexism, cruelty to animals and the general apathetic attitude of most people towards the problems we face as a planet. But to change those people...well, what can you do?

**MRR: Do you think there's more pressure on**

# INTERVIEWS

**today's youth to "grow up and get a job and be successful, blah, blah, blah" than past generations?**
Wal: Yes. Kids just grow up too quickly. DAN's first LP was called "Where Have All the Children Gone?" because of this. People just seem to want so much - material things - that's OK if that's what you're into but don't step on anyone to get what you want.
Ian: I think I sort of answered that in the last question. The whole world is overloading on money, power and greed right now and it's scary. It's always been that way but it's more intense now. There's just the top of the ladder and the bottom; no middle ground.
Claire: Hey, yes! I do sociology so I know all about this. It's the pressure from parents and also from society to confrom with the norms and values of the particular culture you come from. But it has always been like that. Parents always want you to "do better" or be the same as they were, or at least that's what it seems. But it's not worse than before, in fact it's probably not as bad. But people pressurize children to be mature and to get a job - the Conservative governement wants successful people because that's part of their ideology - success and the private sector.
**MRR Do you try to keep a positive attitude although you songs deal with some of the negatives of society?**
Claire: Yes, we have a positive attitude, I think - well I'm happy usually. What's a positive attitude?
Ian: Silly question; do you think we would bother to pick up our instruments if we didn't have the right attitude? I'll admit to getting disillusioned occasionally but not that often and it never lasts a long time. I'm a born sceptic though.
Wal: "Not to keep my P.M.A?" Well, I lose it all the time. I get really depressed a lot of the time. I think too much abut things; I just go into depressions that I have no control over. The last DAN LP I did I was on anti-depressants - it was a real strain to do. I gave them up. Sort yourself out without the use of drugs - these things are so mentally addictive. Although I'm tempted, I try to restrain my desire to take them again. I have a real need to be happy and I just can't be that way. I can't think of a time I have been really happy, I just survive. I suppose this paints a really gloomy picture of myself. Well, I hide it well and I'm quite a fun person 90% of the time - I hope. I just tend to be a bit too serious for my own good at times. (I've been accused of that at times and I agree it's a huge strain! - Troll)
**MRR: Do you feel it's important to look for a wider audience while most H/C bands are trading on covered ground?**
Wal: Yes - most people outside the H/C scene don't know the music exists.
Ian: We'll play to anyone who wants to listen without screwing it up for others. I couldn't give a damn what age, color or fashion they are if they've got the right ideas, or even if they haven't, you never know, we might actually make someone think, I doubt it but you never know.
**MRR: Why the name? Is SOFA HEAD the equivelent to a couch potato? What about your album title, "Pre Marital Yodelling (1127 Walnut Ave)?"**
Ian: It could be but that's not why we're named in such a way.
Wal: SOFA HEAD is the name of a song by Britain's own excentric "mothers of invention" - The Bonzo Dog Band. It was from their radio session of 1969 that was never broadcast in it's entirety becuase it was too weird. I was an old hippy so...(Fuck that shit!) The name "1127 Walnut Avenue" is the address Laurel and Hardy delivered the piano to in "The Music Box". Laurel and Hardy are our favorites. I mean- they are still funny after over fifty years. Two people I would have given the world to meet.
Ian: "Pre Marital Yodelling" is a bit complicated but it has something to do with Jehovah's Witnesses and Switzerland.
**MRR: Future plans? Recordings? Some observations on the H/C scene?**
Ian: Immediate plans are to finish recording our new February release EP then get a few more songs written before our February/ March U.K. tour with Blyth Power. Then we should be going to Europe in June with Green Day from California or with Wat Tyler and that's about all.
Wal: Hardcore scene - what I find worrying is that at gigs at the moment the audience are starting to divide because of the straight-edge movement. We should unite not fight (wow! that rhymes!! I'm on my way to writing some great lyrics huh?)
Ian: Observations on the "scene"...First there's too many dickheads, too many bands selling out, too much violence creeping back and too many people out to make a quick buck.

*Well now, that's about as much of the lengthy interveiw I feel like typing so if you want to know more about them, write 'em! They can be reached through Meantime Records (Ian does this)/ 11 Salutation Rd/ Darlington, Co. Durham DL3 8JN / England.*



***Invitation to Dinner***

*The girl wore a short, black thigh high dress*
*It was obvious she wanted sex*
*And as he beat her till she screamed*
*He went beyond his wildest dreams!*

*"There was no violation,*
*It was an invitation,*
*An open provocation,*
*She got what she deserved!"*

*Well, what was a man supposed to think?*
*Her dress came down, he took his slice*
*She got what was coming, in her face*
*Well.....what would you expect?*

*A girl can't live without the knowledge and fear*
*Of assault and attack for the way she appears*
*When Victorian morals and conformity reign*
*And the law's enforced by the senile and insane*

# D.I.

Photo by Shark

*This interview took place in D.I.'s van before their show at the 6th St. Rendezvous on 1/28/90. The band had just played a sold out show at Gilman St. earlier in the afternoon, and were very enthusiastic and excited because of it. I also might mention that they were feeding off the energy and insanity still being stirred up by the 49ers winning the Super Bowl hours earlier.*

*Despite some controversy at the door, which will be explained in the interview, the band piled onto the club's cramped stage and proceeded to play a rocking and humorous set of requests from the 30 or so people in the audience.*

*During the interview I touch on some of the band's controversial points, i.e. sexism, etc., points on which I'll let them speak for themselves. I will just throw in that during my short time with them, I got the impression that they were just five goofy, fun-loving kooks that aren't trying to be malicious, but occasionally get themselves in trouble through their schenanigans. Devon Morf*

**MRR: Why don't we start off with a short who's who with everyone that's here. Introduce yourselves.**

S: I'm Stevie DRT, I play drums.

Sn: I'm Sean, I play lead guitar, last name's Elliott.

H: My name's Hedge, I play bass.

S: Three string bass.

H: I play the three string bass, and John Wayne told me I was a man for it.

S: I kind of have a dual personality, they call me Hygiene Cashbox, since I got a goatee now, I shower a lot and take care of the money.

H: He showers more than any girl I know. He spends more time in the shower getting all clean and everything just to crawl into the van and drive us for another eight hours.

S: So really my name Stevie DRT is misleading.

H: So we call him Hygiene and he carries around the money for us and is really honest, so he's Hygiene Cashbox.

**MRR: So how are you getting to bathe on tour, though?**

S: You know, I always find a way to bath. These guys have a quest for their alcohol or whatever they need, I find food and showers.

H: If he doesn't find a shower, he'll go into a truck stop and wash his face.

Sn: Very hygienic.

**MRR: Do you wake up early on tour in Wyoming and sneak into the local high school and go into the gym's shower?**

S: Exactly.

H: Where me an Sean have been wearing the same clothes for the last week.

Sn: We really should shower more.

H: But you know I hear that in some of the countries in Europe Europe people only shower once a week and retain the natural oils in their face and stuff, and I agree with that. That's me, a natural European type American.

Sn: That's right.

**MRR: So how about the tour, you did the whole thing with Bulimia Banquet?**

S: No.

H: Only the shows that mattered. We kicked off the tour with Bulimia Banquet and then we met up with them again at the end of the tour. But when we first started off the tour I borrowed a bass strap from Jula Bell...

S: Yeah, it was at G.B.H.; it was us, G.B.H. and Poison Idea.

H: And I promised I'd give it back to her, because at that spot we were all splitting off into different parts of the country, and of course I never keep my promises and I forgot and I took it with me. Someone said, well you'll meet up with them on the tour, but we didn't meet up with them for another month. She was mad and she slapped me in the

face, and I had to buy her a cranberry juice. No, she didn't slap me in the face but I did have her strap and she was quite upset about it.

**MRR: What was the shit that just when down at the door?**

S: Well, originally this show was scheduled for another venue, I'm not sure where, but it was supposed to be an all ages show. But they rescheduled the show and we had agreed that because we don't like to play 21 and over shows because really our audience is a younger cross of people.

H: Yeah, you have a lot of kids outside that want to get in, and they look at us like "what are you doing playing 21 and over shows?" It's too bad because I remember when I was 15 and getting turned down at shows, so we were looking to play a good all ages show.

S: So anyway, it turned out that it was then going to be 18 and older for this place, and then they were turning away 18 year olds and Doug kind of got ticked off and the guy got really rude with him and they exchanged words, but now everybody is happy and we decided to do the show. Their was just a little vocal exchange with everybody blowing off a little steam.

**MRR: Is this the first age limit show you've played this tour? Have you managed to get around it?**

S: Actually we've played a couple shows where we'll do an all ages and then we'll do a second set at a 21 and over so they can make their money off the bar. And the 21 and over shows have generally been lighter capacity.

H: Poo-poo. Generally the over 21 have been poo-poo.

S: Yeah, Chicago and Phoenix were the one's I remember, and those were pretty bad for 21 and over.

H: We had a couple of shows that were surprisingly good for over 21 because you figure most of the kids are in high school or whatever, but most of 'em are pretty bad.

**MRR: What about pay to play? That seems to be a pretty big controversy down south.**

H: Bullshit.

S: We don't even deal with it at all.

**MRR: Yeah, I realize you're a bigger band, but how are your feelings on younger bands that are starting out?**

S: It's bullshit, really it is.

Sn: It's bullshit.

S: I don't know how it is around here, but it's really, really thick in L.A. and actually they've started a big kind of movement, I don't know how organized it is ,
to move against that. It's really bad as far as the rock and metal thing.

H: Well, you know, when your in a band just starting out in the garage days, it's hard enough to get a gig as it is, and now you try to get a gig and someone says you gotta pay us 300 dollars and they give you tickets to sell...

Sn: To sell to your friends, and your friends are gonna hit you up for them like "You're gonna make me pay?"

H: Yeah, you're not gonna sell your tickets, you're gonna give 'em away, and you end up losing money on it. It's a bad situation.

S: I think that if it's done right, it can be beneficial to everybody but a lot of the club owners are really taking advantage of it, using it to their advantage, using the bands as sluts and that's just not right.

Sn: It's just getting out of hand pretty much.

**MRR: What about a couple of the songs on the new album -- to me they appear totally sexist.**

S: Okay, "Love To Me Is Sin" is...

H: Is a joke.

Sn: It's an old HVY DRT song which was done a long time ago and it's just a joke, it's not hitting anyone up, it's actually kind of just raising on slimy girls, slutty girls like that.

H: Actually, if you do read the lyrics, they are pretty much sexist, we can't deny that, but still it's a joke.

Sn: It's about the girls that hang around after the show.

H: It's really supposed to be a joke, we read that review in Maximum Rock'n'Roll that said it's sexist, stupid and immature and I can't disagree with that, because it's true, but still, it's also a joke. By the way, the sexist songs that everyone's getting all uneasy about are old songs that were written like six, seven, years ago.

S: And they're parodies you know.

H: I was a kid when I wrote it and we just kept the lyrics. It's sexist, yeah, I agree with you of course, there's no way you can deny that the lyrics to "Love To Me Is Sin" aren't sexist, but it's a joke too.

S: A lot of people out there don't realize that Casey's married, he's got a baby on the way and Casey's the first thing from sexist.

H: I guess we didn't expect people to take us that seriously and stuff like that. But we have a responsibility so I guess we deserve all the bad press we get.

Sn: Take it for what it is, entertainment.

S: (to Hedge) You wrote the lyrics.

H: About seven years ago when I was a kid in high school and hated girls, 'cause girls hated me!

**MRR: What about the other one, "Nick the Whip?"**

Sn: That's about a girl, that's personal song. Casey wrote that, so we can't really elaborate.

**MRR: In the past, you guys have had a bad track record of playing the Bay Area. It's almost like you've only played one out of seven shows or something.**

Sn: That's due to management, that's nothing to do with the band. Just managers setting up shows and not telling us about it. It got to the point where one time we had a show set up in Phoenix, called up the manager, we're not going to name any names, and he said drive out there, I'm flying out, I've got a guy picking up the equipment in the morning. And when we got out there they go, "Oh, no, that show was canceled a week ago." And we talk to the manger and he just didn't have the balls to tell us that it was canceled so we drove all the way out to Phoenix and had to re-book a show for a hundred dollars, and we got screwed on that, and they wouldn't even let us sell T-shirts, so we got nothing.

H: So basically the thing about that is bad management. It's not really the band saying we don't want to come out and play, a lot of times someone speaks to one member of the band who say's "Okay, we'll, play it" and books it. Like Jack Carragan, someone who doesn't really represent us but tells people he does and says he's D.I.'s manager when he isn't and then comes back and tells us he's got a show booked for us in San Francisco and then we go, "But we can't make it!"

Sn: And by that time it's already filered and promoted.

H: And it makes us look bad.

(Casey Royer and John Bosco, D.I.'s respective vocalist and second guitarist, return from the store and enter the van.)

**MRR: How'd you guys end up with the Circle-A skate board?**

S: A friend of Casey's, Bob Schmelzer started that up and they made the skateboard and stickers and T-shirts and everything. I don't know if they're still making the skateboards, I think they're still making the T-Shirts and stickers though.

C: Everybody rips everybody off, it's a fucking game plan almost. It's like, "All right, we'll rip you off." Thanks, oh well.

Photo by Shark

S: We never get anything from that at all.

C: We're always fair and like our music will calm all the problems and unite the world and make everybody that hates each other like each other again, like in Bill and Ted's Excellent Adventure.

B: Be excellent to each other...

C: ...and...

B&C: Party on, dudes!!!

C: Because being fair to each other is like a manly right, you got to be fair, man to man. You can't be biased, prejudiced or whatever. I mean you can talk some shit but with an abstract kind of mind going with it, you got to joke about it, you can't take everything seriously, because if you do, you're gonna go crazy.

H: There's no such thing as a politically correct society.

**MRR: Casey, man, you're just totally jazzed, what's up, what's so great?**

C: About what, D.I.?

**MRR: Just life.**

C: Shit, man, life is great, I love life. I have no inhibitions at all, you know? Just hanging out with D.I. and my friends. It's pretty cool, I'm meeting a lot of people, cruising around playing good music I feel, because these guys are really clicking like a good band. They're really tight. It's fucking great, we've got a great following around the nation. We're going to Europe, March 9th we're playing in Berlin. And just every crowd has been supporting us so heavily, it's just like I'm freaking, I'm going, "Why are we so cool," you know? I'm not trying to be a dick because I don't have a big head at all, but why is everybody coming to see D.I.? But then as long as everybody has a good time, and we convey a few intellectual concepts or basic guidelines for life to people, which is like easily dispersed through our verbalization, like talking right, and it's fucking easy. We're just cruising and having a good time. People respect people being down to earth opposed to a big glam act or something, you know? They really respect the way we have our attitude and shit, because we're pretty much down to earth and just messing around, getting some people together to have a good rock show. What else do you want? It's cool. Want a Muncho?

**MRR: Sure, thanks. So (munch, munch) with the reunification of Germany you guys may actually be able to kick it in East Berlin; is that gonna be out of control?**

C: That's gonna be amazing. We're gonna try to do a video in Berlin too. Do "Hang 10 in East Berlin" the song off Horse Bites, Dog

Cries or whatever, one of those records. We're gonna try to do a video over there 'cause there's been a big political breakthrough over there and it's hitting just right for us. So maybe D.I. can expand their audience 'cause like we're really like a good hard rock band, we're not punk like the Sex Pistols, all being vulgar and yelling and cussing and playing out of tune. But then again we're not Bon Jovi and covering ourselves up in makeup and stuff. We're just going out and having a good time and everybody's doing really good.

B: Chaotic surge rock!

C: Yeah, chaotic surge rock! The band is really important, if a band isn't really, punks are pretty smart, they can read it, they know what's going on. Like the band is doing good, it makes some sense. It's hard to make it in the punk world for credibility and stuff because punks are the most intense critics in any music scene, so they can see through you really easily. So that's why I'm glad they respect us being kooks just messing around and having fun.

**MRR: So how do you feel about the slagging of your songs "Love To Me Is Sin" and "Nick the Whip" for being sexist?**

C: We don't really have any objection to anyone's criticisms whatsoever. Our topic matters are just an objective standpoint on what we see, it doesn't necessarily mean our beliefs. We're just like folk music, I mean folk music is defined in the dictionary as a reflection of one's society through music, so all we're doing is talking about things that we see. Plus we use things as a parody joke thing on everything, it's not like we're bringing up anything that isn't there already, we're just joking about it, saying, "Hey, look at this" and everybody just goes "What? You're a dick for saying that." I'm like what? It's a hundred percent true. How can you talk shit about something that's going on that maybe needed to be talked about without like just shunning sexism -- all things that are like major topics in the media. We might as well talk about a few things too, and make people think about it. At least think about what's right and what's wrong even if we do say things that are bad. It's just... there's bad out there, we'll talk about it because it's reality.

**MRR: You two have both been doing this for close to ten years now. Do you ever see yourselves slowing down or do you think you've reached your high point?**

C: Yeah, we're doing good, we're always climbing, we've always climbed. We kind of leveled off for two or three years when we didn't go on tour and shit.

B: Bad management.

C: We kicked Rick Agnew out of the band and there was a feud. We had our own lives and stuff, so we just played gigs around California and kind of lost our popularity when we went on tour two years ago, and now we went on tour now and the people are so supportive and it's fucking cool. They're singing the songs off the new record. Having a good time, that's what it's all about.

**MRR: Earlier we went over the problem at the door, do you want to address it too?**

B: We don't like playing over 21 clubs.

C: We don't like playing over 21 clubs because we're like basically immature ourselves so we get a lot of the younger kids. We like their attitudes despite that all the shit that's going on.

**MRR: Then we talked a bit about how the tour went.**

C: It went really good, it was great.

B: There was a lot of ups more than there were downs. Stuff happens.

**MRR: Not many shows canceled or anything?**

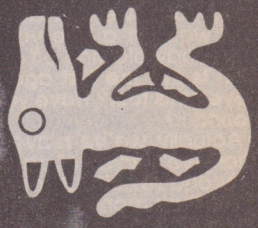
C: No, one show, two shows.

**MRR: Then the sexism, but we went over that.**

C: Yeah, exactly. You know Don Rickles, the comic Don Rickles?

**MRR: Yeah.**

C: He should be dead by now if people took him seriously and he says a lot of shit. That guy talks racist shit, sexist shit, he talks so much shit it's funny, and that's what we're trying to do, lighten up the attitudes. We can be liberal, as liberal as can be, but if you're so strong in your liberalism it's almost as Nazi as a Nazi. If you're gonna push liberalism so hard it will just go bum someone out because of your hard nose-ness. That's not cool, that's not fair.



B: You gotta be independent.

C: Yeah, you've got to be independently happy and treat everybody for what they're able to be treated like.

C: So what do you think of the band? Let's ask you the questions.

**MRR: You guys have been one of my favorites from the beginning, but I was kind of disillusioned with the last album 'cause I couldn't groove on a lot of it.**

C: Yeah, it was kind of trippy. It's an obscure album.

B: I don't know if Stevie and them told you about this, but ...

C: We got kind of forced into production.

B: We only had two weeks to practice, forced to produce it, forced to spend lots of money and it just didn't come out the way we wanted it to.

**MRR: What does the future have for you?**

C: We're going to Japan with our tour manager Doug. He's taking us around the damn world.

**MRR: There was a rumor going around that you guys were fag bashers...**

B: There was really a rumor that we were fag bashers?

C: Laguna Beach Fag Bashers, that's what he means. I lived in Laguna Beach and like one time there was a bunch of skins that I was living with cause I had to because I had no where to go and there all, "There's homos out there, we're gonna beat them up." They liked to beat up homosexuals in Laguna, it wasn't my doing or anything. I didn't hit any fag at all, it doesn't matter to me what people want to do, it's their own deal.

**MRR: All right, let's close it up.**

C: Just listen to D.I. and don't worry about any of the world problems cuz you can do nothing about it, so don't even worry about it. Just have a good time in life and listen to D.I. records because we'd love to travel and buy an island and grow pot in the middle and surf on the outside and eat fruit on the inside.

S: And you guys can all come there.

C: You can all come to D.Island. Fantasy D.Island.

DI: Fantasy D.Island!!!

C: That's totally it, like Ricardo Mantoban...

DI: The plane boss!!!

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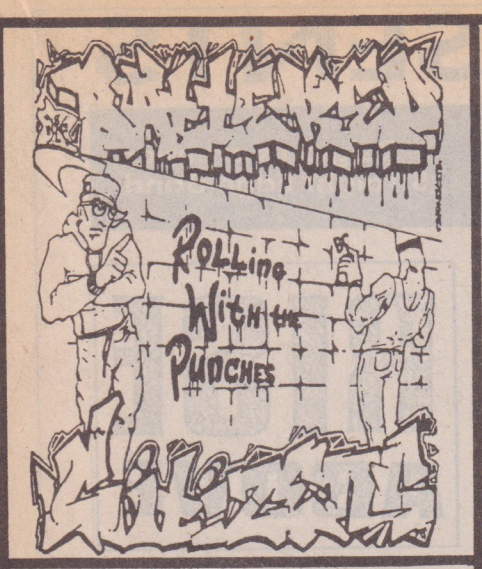
# NEW BANDS

# RADIATION SICKNESS

# BOUNDS OF REALITY

*Radiation Sickness is a four piece hardcore/ thrash band from Indianapolis Indiana. R/S was formed in the summer of 87, by Doug Palmer and Ryan Rollins. The first demo "We Are All The Victims" was released in early 88. "Elvis Ain't Dead" was the second tape. Which was put out in April 89. And has gotten very good reviews, and sold well. Radiation Sickness has just finished recording there first ep, witch will be out on Putrafaction Records. Interview by Jim Fredrick*

**MRR: What is the line-up of R/S?**
R/S: Mike J. Harold - Drums, Doug Palmer - Vocals, Rick Callaway - Guitar, Byron Jolton - Bass.
**MRR: R/S has a ep coming out tell us about it.**
Rick: It is called "The Bounds of Reality" and there are six songs on it.
Mike- It is kind of different from what we used to do, but it's a lot better musically, and better produced.
Doug: We are real happy with it. It is on Putrafaction Records in France.
Byron: It should be out this month.
**MRR: What is the concept behind the name R/S?**
Rick: I was not in the band then, but I guess Donnie George made it up.
Doug: Ya Donnie made it up. He was pretty wigged out. I really don't know what his concept was, but it is a disease from everything! I mean we are poisoned from everything, the air, water, people and radiation.
**MRR: Your song lyrics have more social lyrics then political, why is this?**
Mike: Our songs our more about fun and death and problems in life around you. Doug: I write about what I see going on around me. Life, love, death. These things I feel affect me more, so that is what I write about.
Rick: Because this is where we live, we know more about it.
**MRR: R/S is a young band (age wise),do you have any problems touring out of state?**
Doug: Ask Byron!!!!
Byron: No not anymore. I'm only 16 and when we went to North and South Carolina I had to lie to my parents and say I was going fishing on the Ohio River. But I got away with it. Now I don't have any problems now.
Rick: Byron and the bass fishing tours!!!
Mike: Sometimes we have to miss school, and shit like that.
**MRR: What do you feel is society's biggest problem?**
Rick: The economy is pretty fucked up.
Byron: People sticking there nose in where it don't belong. Some people are just worried about what's morally the correct thing to do. Like when someone wants to have an abortion because they are not ready for the responsibility. Politicians just bitch about how it is morally corrupt. They don' t think about how much of a decision it wether or not to keep a child. The emotional suffering is enough They don 't need someone in there face tel ling them it is murder '
**MRR: Is there any down falls about being in a band?**
Byron: No, I just like to play that is all I really want to do.
Doug: Yeah, dick head show promoters that rip you off.
Mike: Not really. I enjoy being in bands. The studio's pretty fun, and playing in front of a crowd is cool too!!!
Rick: Yeah, shit happens over time. We've had problems with members.
**MRR: Have you been getting good response from your "Elvis Ain't Dead" demo?**
Rick: Yeah, we have sold the shit out of them. People seem to like it. But not everyone.
Mike: It has got us heard a lot and we have sold out of all copies. So I guess it was pretty good.
Doug: We have sold a lot of them. It is cool going out of state to play and there is people there you have never seen before singing your songs.
**MRR: How do feel you have changed from the "Elvis Ain't Dead"s demo to "The Bounds of Reality" ep?**
Byron: There's more musicianship now. We put a lot more thought into what we are writing.
Rick: The music really changed, but we still have that R/S sound. We have progressed a lot.
**MRR What are the future goals for R/S?** Doug: Go to Europe and play. I'm pretty happy with the ep coming out.
Rick: Just play all we can. Have fun, go out of state a lot.
Mike: Put out a album on a big label, and tour wi th some big bands .
Byron: Play as many shows as possible.
**MRR: Do you think the hard-core thing is burning it's self into the ground?**
Rick: Maybe you could say that in a way but not from all prospectives.
Byron: Somewhat, a lot of hardcore bands just stay the same they never progress, just fade away.
Mike: Yeah, so many bands aren't very good that are putting out albums.
**MRR: Do you think music is powerful enough to change people?**
Rick: I don't know, do you think so? Maybe some people it possibly could.
Doug: I hope so! I mean if not, we have just been wasting our time trying to write good lyrics! I really think it can. Shit I have heard has changed the way I do things.
**MRR: Besides touring how do you spread your music around?**
Mike: Doug the tape trader! And friends. Rick: People seem to dub our shit a lot. It kinda spreads it's self around.
Doug: I trade tapes with a lot of people and groups. We have a lot of distributors around the world. Send the tape to a lot of zines and local record stores.
**MRR: Why do you think so many bands come and go these days?**
Doug: They are not willing to put enough time into it. A lot of bands think that after one lp that they are going to be like Bon Jerky, rich and playing 18,000 seat arenas. We know it don't work that way.
Rich: It is really hard to get a band to stay together . It takes time to let people hear you .
Byron: Because a lot of people get big heads, and the members argue all the time because they have such big egos.
**MRR: When you have spare time, what do you do?**
Doug: Trade tapes, we are doing a qrindcore zine. Watch Late Night with David Letterman. All kinds of shit,
Mike: Party a lot. We get drunk a lot, and girls come and go, just like any good human!
Rick: Party have fun, maybe lay around. Hang loose with Big Dave!
Byron: Listen to music, and my guitar.
**MRR: What are your influences, not just music?**
Byron: Captain Chowder (r.i.p.), Jane's Addiction, Impulse Manslaughter, C.O.C., Carcass, Sid Vicious, etc.
Doug: People. I love to just watch people, it's crazy. Other bands really don't influence why I write. But Jim Morrison kinda does. Rick: Big Dave, Jim Bakker, Ronny Reagan.
**MRR: Who is Big Dave?**
Rick: Radiation Sicknesses number one fan! Doug: Mark's twin brother!
Mike: B-I-G Dave is the man!
Everybody: He' s the one we call Dr. Feelgood!
**MRR: Last words?**
Mike: I wanna puke in your mouth! Yank!
Rick: Who in the fuck is Penny Lee?
Byron: Don't sleep your life away, there is plenty of time for sleep when your dead! Doug: Hi! If you want to get in touch with Radiation Sickness for band info, t-shirts, etc. write us at, Radiation Sickness,/ 2915 S. East St./ Indianapolis IN/ 46225 USA. And to get our ep "The Bounds of Reality" write to Putrafaction Records/ B.P. 230/ 76054 Le Harve Cedex/ France

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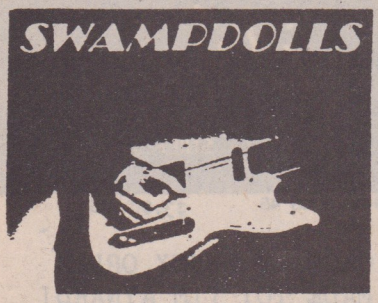


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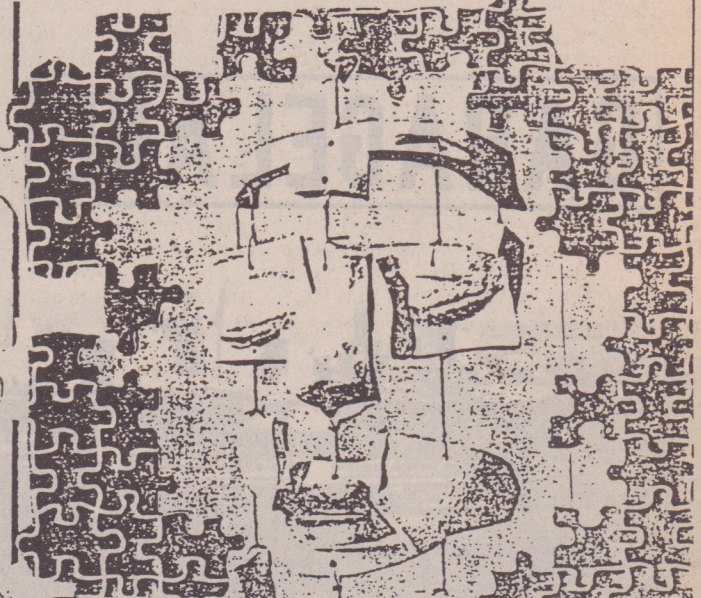

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# WELCOME TO THE SCUMPIT

By Marek Urbanski

Where we left off before, let's see, you've probably picked them all up by now. . . to start with I'll tackle the Thought Criminals, one band that a lot of people are eagerly seeking records by. I don't know when they started, their first record (and probably the rarest of all Aussie punkers) came out in June 78, titled the "Hilton Bomber" EP. Hailing from Sydney, I'm told this was 300 pressing and rarely turns up anywhere. It never sold when released, hearsay is they used to break copies of it on stage and now who knows what's left floating around. Their 2nd EP, "Food For Thought Crimes" is also pretty good and was released in a wrap-around sleeve. Oh yeah, "Hilton Bomber" I've seen two sleeves for. They also released the "Edge of Time/ Equidistant" 7, not a favourite of mine but still eagerly sought after, in 1980 and a giveaway single, "Oceania," which is fairly uncommon too. The first LP ("Speed...Madness...Flying Saucers") is the better of the two LPs, in fact I think the second is still available, yeah, a fairly lame sort of record.

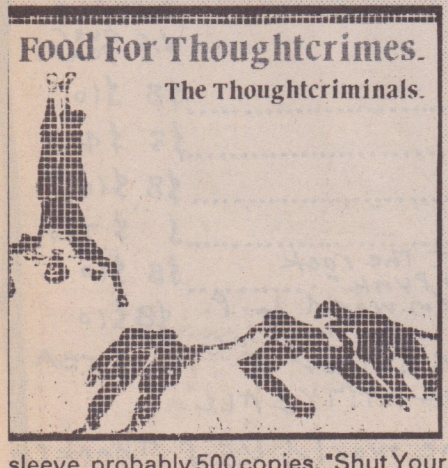
The Last Words were also from Sydney and one of those classic bands that release a great single and couldn't really offer anything else to match it. There are three editions of their first single, "Todays Kidz", all with different B-sides. The original came out on their own label, Remand, with the B-side being "Wondering Why" and no sleeve. A bit later they gave it to Wizard Label, who put "Every Schoolboy's Dream" on the B-side but no sleeve. Eventually Rough Trade UK got it, added a sleeve and put "No Music" on the B-side. The Wizard copies are all on blue vinyl, too. They moved to Englad released an LP and another two singles and quietly dispersed.

Sydney's X were another great band, formed by a guy named Ian Rilen (ex Band of Light, Rose Tattoo), their first single, "I Don't Wanna Go Out/Waiting" and the "X-Aspirations" LP are well worth searching for, you'll have more luck finding the LP. A second 7" "Mother" I haven't heard in ages, after band changes there has been another LP and single, more accessible but not with holding on the old X style/sound.

May 1978 saw Rocks release their only vinylised effort "You're So Boring" EP, that is until Waterfront released a four track 12" last year. One of the hardest to find, it's great late 70s punk and justifiably sought after. 500 copies in a sleeve came out, the Waterfront 12" EP is also pretty good.

Sydney also had the Hitmen, there is a strong Radio Birdman connection, and although they released a lot of stuff, I don't find any of it really mind blowing, it's still quite sought after and collectable. Also with incestuous Birdman connections is the Visitors. They released a 12" in 1980 that although not uncommon is still rather sought after.

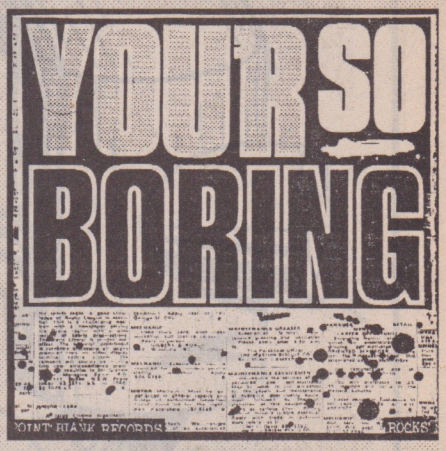
The last three Sydney bands I'll touch on now are the most obscure, yet their records are good. Rejex and Suicide Squad both released a single each on the Thought Criminals' Double Think label. Both came out in sleeves and probably 1000 copies of each were made. Rejex songs were "Niagara Baby/Who Wants To March (When You Can Riot)", they also have a song on the Sydney Compilatin LPs, more later.




The Suicide Squad songs were "I Hate School/New Kids Army", and other tracks also on the Sydney compilations.

The most obscure of all Sydney bands ... Johnny Demon and the Devils... maybe they're from Brisbane? I can't find anything out about them, all I've got is one single, "Shut Your Mouth/You Make Me Spew" and I've never seen it in a sleeve, probably 500 copies. "Shut Your Mouth" is similar to Detentions' "Dead Rock n Rollers" in lyrics. It's an EMI custom pressing which is not uncommon for a lot of the earlier Aussie punk bands as EMI was the only place pressing anything back in the late 70s.

Back in Perth in '79 the Scientists released their first single "Frantic Romantic/Shake (Together Tonight)", a pressing of 1500 copies in a sleeve and followed with the "Last Night" EP. I think there were 2000 made of this. They are often described as a power pop band but they were capable of fine punk noise, especially live. They have a lot of other products out as well now, check out DNA mag for more info on these. The Rockets were a later Scientists spin off band who left behing one single "Mean Mistress/Little Donna", it came out in 1981 and while not being a true punk record it has a good sound and worth picking up.




Notorious Perth skin band The Quick And The Dead released their EP also in 81, titled "Another Violent Night." There were only 500 copies in a sleeve. It's very uncommon over here in Sydney although probably shows up more often in Perth, self financed and well worth tracking down.

Adelaide's La Femme, although not very sought after, the first couple of singles are pretty good. They departed to Melbourne and aslo released an LP which I've never got around to hearing. The two singles worth trying to find are "Chelsea Kids/I Wanna Be Your Man", probably 1500 copies in a sleeve and "I Don't Wanna Go Home/ All Day and All of the Night", probably 2000 of these, also in a sleeve.

The Dagoes, with doubt Thomas (who runs Greasy Pop Records) released their first EP in 1980 and two other singles/ EPs, one of them being reissued by Phantom Records here in Sydney. Another Adelaide band the Sputnicks released a single, "Our Boys/Second Glance" back in '79 before becoming the Moodists. There were 500 copies, with no sleeve and I think 10 copies of the 500 were on purple vinyl for the band members and close friends.

Brisbane band the Survivors released a pretty good single as well in '78 titled "Baby Come Back/Mr. Record Man" on their own label without a sleeve, and it was reissued by Suicide Records also without a sleeve. Jim Dickson, bass player, later showed up in the New Christs, the Passengers and the Barracudas. Also from Brisbane, although from probably '83, is the Upsets solitary record, "Heart Attack/Back To Afgahnistan." I don't know anything about them, but it's a pretty good single.

Just to finish off, a couple of compilation LPs worth taking note of. "Missing Links Inner Sanctum" LP, basically shitty new wave Aussie bands excepts for the Victims' "Television Addict"... Sydney's Aberrant label, home of the now defunct Feedtime, released three good compilations starting from '84, all of them being 500 pressings and have since been re-released in France. A few of the bands included on these comps are unreleased tracks by Suicide Squad, Johnny Dole and the Scabs, World War 24, the Kelpies...

From Melbourne in the late '70s comes the Suicide label, the first record they released was a compilation called "Lethal Weapons", on white vinyl. This was followed by a batch of singles for the bands that appeared on the comp. Probably the most famous Suicide band, the Boys Next Door who released "Boy Hero/These Boots are Made for Walking", this is pretty hard to turn up. . . they released a couple of other singles and changed their name to the Birthday Party. My favourite Suicide 7" is the Teenage Radio Stars single, which is fairly collectable because the personel later became the Models, but it's a good record. Also on Suicide label are the Negatives, Jab, Wasted Daze, X-Ray-Z.

That about wraps it up, anybody interested trading records please write to me, periodically I turn up some good 70s Aussie punk, and I'm interested to hear new releases. Marek/ PO Box 728/ Darlinghurst 2010 NSW/ Australia.

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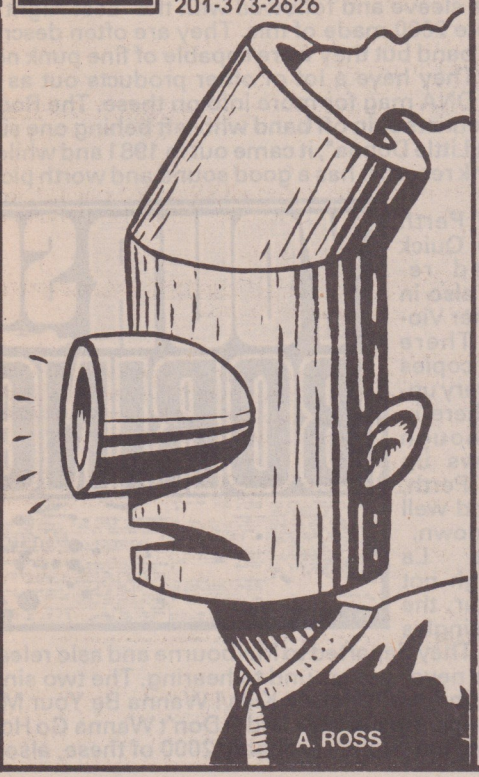


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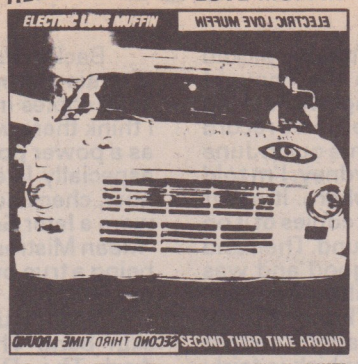


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# RECORD TAPE REVIEWS

Send MRR your record or tape for review. If possible, send 2 copies of records (1 for review, 1 for airplay). Tapes must be "for sale", only 1 is necessary. No reviews done from test pressings or CDs. Staff: (CA) Corey Allen, (JA) Jim Allison (AA) Aaron Arroyo (CD) Chris Dodge (GF) Gardner Fusuhara (KG) Karin Gembus (WG) Walter Glaser (LH) Lance Hahn (MK) Mick Krash (ML) Mike La Vella (DM) Devon Morf (CS) Chuck Sherrill (SS) Steve Spinali (MS) Martin Sprouse (TY) Tim Yohannan

AMOEBA MEN - EP

Cross VICTIMS FAMILY, CRIMPSHRINE, PLAID RETINA, JIMI HENDRIX, STEELPOLE BATHTUB, BEEFEATER and RED HOT CHILI PEPPERS and you might get something like this. Very tight, very eclectic, very intense. Out of Cincy, moved to SF but have remained a secret. Why? (TY)
(Whirling Dervish, PO Box 822, Pleasanton, CA 94566)

APOSTATES - cassette

If members of CRASS had grown up in SoCal (hint of VANDALS). Melodic but mid-paced with weird but cool vocals. Decent lyrics. (JA)
(Apostates, PO Box 30362, JFK Station, Jamaica, NY 11430)

APPLIANCES-SFB - "More Than Enough" EP

Metal, funk and hard rock with a modern post-HC twist, but in the end you gotta like the ingredients to like the soup. I don't like rewarmed leftovers. (TY)
(Bovine Records, 106 S. Broom St., Madison, WI 53703)

ASSAULT - cassette

Rock guitar riffs played with energy and a hardcore emotion. This tape is a pleasant change from the same,new, stuff. Everything fits together very nice. I look forward to hear more from this ensemble. (CA)
(Erin Davenport, 356 Foxen Woods Dr., Santa Maria, CA 93455)

BAD BRAINS - "Live At Iguanas" EP

Recorded in late '89, their sound is as speedy and tight as ever, doing "Pay to Cum," Banned in DC" and "At the Movies." Decent sound quality for a live boot. (TY)
(no address)

BADLY MONADA - "Nail Soup" cassette

Mid-tempo college rock with some pretty catchy guitar melodies. Brings to mind a lot of bands but no one in particular. (AA)
(4077 W. 115th St, Alsip, IL 60658)

B.A.L.L. - "Hardball" LP

Some pretty "out-there" stuff from Kramer & co. Side one has some solid tunes like "She's Always Driving," which really caught my ear, and side two is a big psycho jam-out in six parts. Sometimes it works better than others, but overall this is all right. OK, goodbye. (ML)
(Shimmy-disc, JAF Box 1187, New York, NY 10116)

BASE APES - "Basement Masquerade" cassette

Speed metal with a drum machine and silly treble-distorted guitar. Horrible vocals that sound like the ADDICTS on helium. Words are stupid/sexist à la SOD. I hope this is a joke, but it's not funny... (GF)
(Rt. 1, Box 82, Waynesville, MO 65583)

BIG CHIEF - "Chrome Helmet/Blowout Kit"

Best fucking SubPop single since... Jesus it's been a while. "Chrome Helmet" has a million dollar riff, so to speak. Don't listen to this if you don't like having a tune in your head for months at a time. "Blowout Kit" will knock you over. God plays on, or at least produced this. The best. (ML)
(SubPop, PO Box 20645, Seattle, WA 98102)

BIG MISTAKE - "Big Ego" EP

A garagey HC release with dips into pop-punk, rap and thrash. Some parts remind me of NYHC but with an ultra-raw guitar buzz. Basic stuff; nothing amazing. (WG)
(Community Chest, PO Box 808, Southwick, MA 01077)

BIRDLAND - "Sleep With Me" 12"

I've overlooked this band's previous recordings, but this 7" got me. The two A-side songs are both catchy devils, one being like BOB DYLAN and THEM meet classic pop punk, the other being a rave-up pop punk song. The two on the flip are just ok. The 7" version has a cool cardboard sleeve, but the flip contains acoustic versions. (TY)
(Lazy Records, ENGLAND)

BRAIN IMPLOSION - "Sandgrains" EP

Out of Holland, this is more chuga-chuga-chuga unimaginative cross-over. Hasn't this died in Europe yet? (TY)
(Putrefaction, BP 230, 76054 LeHavre, FRANCE)

BUCK NAKED AND THE BARE BOTTOM BOYS - "Teenage Pussy From Outer Space" 12"

Local lurid rocker Buck Naked makes a XXX rated 2 song 12". Rockabilly-based raunch rock with "nasty" lyrics. Like THE CRAMPS only a bit lighter musically. (TY)
(Scum Records, 853 Baker St., S.F., CA 94115)

CHEMICAL TOYBOX - "Mechanical Sex" cassette

Side one features two moan-groan porno movie scenes mixed together with various effects, the result being pretty weird — sometimes stimulating, sometimes frightening. Side two has excerpts from "The Far West Suck-off Competition." The tape comes in a package that must be seen to be believed. Any proceeds donated to the Feminist Majority organization. (GF)
($7 ppd, 148 Central #1, San Francisco, CA 94117)

C.M.X. - "Kolkimarki" LP

Punk with really terrible hard rock frills, ballads and even mideastern overtones. The weirdest mix of pop punk, speedcore, hard and soft rock and folk. (TY)
(Bad Vegum, Box 29, 90501 Oulu, FINLAND)

COFFIN BREAK - "Pop Fanatic/Freebird"

Seattle underdogs return with a new 7". "Pop Fanatic" is a hot tune and is basically the reason to get it. "Freebird" is just so awful a tune that I can't really get with this. "Thank god for the '70s," yells Peter Litwin. Well, boys, next time cover "Kings of the Party" by BROWNSVILLE STATION. Cool full-color sleeve, white wax. (ML)
(C/Z, 1407 E. Madison, Seattle, WA 98122)

COWS - "Effete and Impudent Snobs" LP

I've been a fan o' the COWS since the Treehouse days and this, their second LP for Amphetamine Reptile, is no let down. Heavy riffage, memorable tunes. Extra points to the singer for doing shows while he had two broken arms. The devil listens to this record. (ML)
(Amphetamine Records, 2541 Nicollet Ave S, Minneapolis, MN 55404)

CURB YOUR DOGMA - cassette

My guess is heavily MINISTRY influence here. Drum machine-distorted vocals and pretty industrial style music with fun sampling here and there. Yeah, sounds a lot like MINISTRY, but on cheaper equipment. Good job, though. I like it. (GF)
($3 ppd, 99 Turret St, Park Ridge, NJ 07656)

DADDY HATE BOX - "You Tell Me Nothing/Close As Death"

I don't know about this band, except that Peter Litwin is also the singer for COFFIN BREAK. I also can't say if this is a studio only thing or what, but it is pretty catchy stuff. "You Tell Me Nothing" is a driving tune with a hot slappy bass line while "Close As Death" is more in the Seattle "rock" vein. Interesting, whatever it is. (ML)
(C/Z Records, 1407 Madison Ave, Seattle, WA 98122)

DEAD FACTS - "Who Needs the Truth" LP

Personal/political lyrics of alienation and disorientation set to melodic hardcore that is both straightforward yet not the norm. Choruses and power guitars harken back, but the thrust is now. (TY)
(Starving Missile, Mike Just, Therese-Giehse Allee 30, VI, 8000 München 83, W. GERMANY)

DESOLATION - cassette

Thrash, thrash, buzz, buzz. Ou! Ou! Ou! Ah! Ah! Ah! Two brutal death grinding songs. Noisy guitars and drowning vocals make up this one. (MK)
(Vag, Harilaqu Trikoupi 10, 18900 Salamis, GREECE)

DEVIATED INSTINCT - Guttural Breath" LP

Long songs of slow, powerful crunching metal that recalls CELTIC FROST at their best, with the intricacies of METALLICA. Undeniably strong and intense, but this may be a little too much of the same, in my opinion. (WG)
(Peaceville Records, UK)

# RECORD TAPE REVIEWS

## DIRGE - "Matrix" EP

Recorded two years ago, the band took it's time getting it out. CAPITOL PUN. type gargled vocals and heavy power instumentation add up to an excellent crossover record. (TY)
(Heat Blast, PO Box 491, Eatontown, NJ 07724)

## DIRT - "Three Eight Five" cassette

No, not the long gone UK peacepunk band. These are rockin' Canadians. What's wrong: typical wanky guitars. Blech. What's right: driving and rockin' music that blows the shit out of most SubPop stuff. Fun sarcastic lyrics and good clean production. Could be great if the guitarist would just mellow out. "Move On Up" rules. (LH)
(Lava Lamp Music, 8092 18th Ave., Burnaby BC, V3N138, CANADA)

## DIRTY HANDS - "Gimme Love/Suicide"

Like neighbors LES THUGS, this band has an instant appeal, combining catchy melodic punk with lots of power, capped by cool vocals and back-ups. (TY)
(Black & Noir, 4 Rue Valdemaine, 49100 Angers, FRANCE)

## DISGUST - "6 Groovey Tunes" EP

Along with their melodic hardcore sound comes some pretty shakey lyrics that talk about "niggers" while claiming they're not racist, songs about getting a job and dropping "your black power," songs about getting way drunk but how it's not cool to do drugs. Pretty mixed up. (TY)
(5625 Beauchamp, W. Bloomfield, MI 48322)

## DOMESTIC CRISIS - "DC 10" cassette

Tight, riffy, melodic hardcore occasionally using metal breaks & leads. Straightforward lyrics. Good package overall. (JA)
(73 E. Dartmoor, Seven Hills, OH 44131)

## DOWNCAST - "Everything" cassette

Grinding guitar, pounding drums, the most apparent, but the whole thing is structured very well. The words work with the music very well to show many concerns about society and life. Those into the heavy sounds will be enthused. (CA)
(PO Box 680, Goleta, CA 93116)

## DREADNOT - "Zero Sounds From Melodic Growth" cassette

This tape brings to mind some of the '70s rock fusion bands but with more of a metal/hardcore edge. Weird rhythmic patterns and time changes come at you from all different directions. Interesting. (AA)
(416 Royalton Ave, Silver Spring, MD 20901)

## DRIPPY DRAWERS - "You're Standing on My Penis" cassette

Youthful South Bay goof core ala STIKKY — in fact they even have a song called "We Love Stikky." So if you like to hear songs like, "Old Men in Speedos" and "Love is Like a Tattoo of a Skull on Your Buttocks" then you might want to check this out. (DM)
(627 Endicott Dr., Sunnyvale, CA 94087)

## DRUNKS WITH GUNS - "Drug Problem" EP

Oh my God — they're back! Yes, this is new stuff, recorded in October of 1989. Angry sludge at its best. Now if they would only tour with Lenny Kravitz or somebody and record 6 or 7 LP's... (ML)
(Noiseville, PO Box 124, Yonkers, NY 10710)

## DWARVES - "She's Dead/Fuckhead" 7"

Easily the shortest SubPop record ever. No, really, in the time it takes to read this review it will be over. Punk. (ML)
(SubPop, PO Box 20645, Seattle, WA 98102)

## EARTH ARMY - "It Came From..." cassette

Demented-sounding grunge rock. Lots of out of tune wild guitar and screaming vocals. It probably got a lot of work in it, but it sounds like a bunch of kids making horrible noise. (GF)
(PO Box 3399, Humble, TX 77347)

## EXPLOITED - "Live Lewd Lust" EP

Live recordings from 1981 and 1985 from Scotland's most famous mohawk. Sound quality is pretty good and the energy is excellent on most tracks. A live "greatest hits." (TY)
(Grand Slamm, 6 Valley Brook Dr, Middlesex, NJ 08846)

## FACE VALUE - "It's Her Fault" cassette

Some of this sounds like edge-core, but some of it is real good. The songs have good melodies and don't sound like the NY school stuff. Lots of interesting tempo changes; overall pretty powerful, but not overbearingly so. (GF)
($2.75 ppd, 304 N. Western #14, San Pedro, CA 90732)

## FIRST THINGS FIRST - "Dirtbag Blowout" LP

Dirge and wah-wah feedback a la STOOGES with inflections by the VELVETS, P.I.L., Ther FALL, FLIPPER and more. Really well crafted, while remain ing vital and not too depressing. (TY)
(Glitterhouse Records, Lange Str 41, 3471 Lauenforde, W GERMANY)

## FLINCH - "First Person" 12"

Lyrics about youthful concerns are sung over a restrained guitar backdrop on this — "sensitive" comes to mind" — debut EP. Repetitious, unexciting, this band can work to strengthen their material. (SS)
(John Yersha, PO Box 651, Belle Mead, NJ 80502)

## THE FLUID - "Tin Top Toy/ Tomorrow"

After 3 LP's and a 12" the FLUID get around to releasing a single. "Tin Top Toy" is a great catchy tune that I've seen them do live many times. So "Tomorrow" was the real surprise here. Another winner. An American institution. (ML)
(SubPop, PO Box 20645, Seattle, WA 98102)

## FRIGHTWIG - "Phone Sexy" mini-LP

They started years ago as a screeching, noise/raunch adjunct to the FLIPPER crowd, tightened up over time but maintained their soulful garage roots. But on this latest incarnation, they've gone all out for the "female hard rock" sound. Clean, tight but, unfortunately, also characterless. (TY)
(Boner Records, PO Box 2081, Berkeley, CA 94702-0081)

## FUTILE EFFORT - "Love is Shit" cassette

One studio track on side A with psychedelic vocals and guitars, but little ability to keep my attention. The rest is live and of poor quality. (CA)
(Greg McWhorter, PO Box 1861, Victorville, CA 92392)

## GENOA - "We Got a Bomb" flexi

A 5-song job, all cover versions, thrashed out versions of "Light My Fire," "Paint it Black" as well as a J GEILS song, U2 song and GRAND FUNK. Weird concept, but, then again, it's on... (TY)
(Strange Records c/o Seiji Kojima, 3-16-19 Moto-Okuba, Narashino-City, Chiba 275, JAPAN)

## GERONIMO - "A Couple Of Words For You" cassette

Rippin' Danish hardcore. Twenty songs in about 20 minutes. This is the kind of speed-core that is fast as hell but sounds in control the whole time. There's also a good variety of other tempos so that it doesn't become boring. Includes nice booklet with cool lyrics and art. If speed is your bag, get this. (AA)
($6 ppd, Torkild Thellefsen, Molleskoven 42, 9260 Gistrup, DENMARK)

## GG ALLIN - "Doctrine of Mayhem" LP

Another rehash of old GG material on the Black & Blue label. Surprisingly, there are a few unreleased tunes here. GG croons away with an acoustic guitar on the first three songs. From there on, it's all previously available songs from sessions with the CEDAR STREET SLUTS and the SCUMFUCS. Since he's locked up, it'll be a while before we hear new tunes, so you'll have to choke on this for the time being. (CD)
(Black & Blue, Suite 152, 400-D Putnam Pike, Smithfield, RI 02417)

## GHOUL SQUAD - "Wonder Years 83-87" cassette

At times I thought I was hearing Glenn Danzig vocals. The music plays a pop version of the MISFITS to create some pretty hip stuff. This tape covers more than one era of the band and is a good representation of their work. (CA)
(3790 El Camino Real, Suite 218, Palo Alto, CA 94306)

## GLEE CLUB - "Far Away Lands" cassette

With a slight change in line-up, GLEE CLUB are back with a very different sound from their EP. While more mid-tempo and melodic, these four songs show a bit more individuality for this trio with lyrics falling into the personal category. Not bad, but some of the playing seems a bit lackluster. (LH)
(26 Hayes Rd., E. Greenbush, NY 12061)

## GUILLOTINE - "Shove It" cassette

Punk, punk, punk rock. Straightforward punk. Rough vocals to die for. Five songs of catchy melodies. Sounds good to me. (CA)
(4 Barton Rd, Wheathampsted, Herts AL4 8Q9)

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**GUTWRENCH - "New Blocks on the Kids" EP**

Very punchy mid-tempo punk done with power and melody. Tasteful guitar work and a singer who can really sing adds to the appeal of this one. Who knows? These guys could get big! They can certainly write a catchy tune; just check out "She Hates My Guts." (WG)
(PO Box 060623, Staten Island, NY10306)

**HAPPY BUTHOW - cassette**

Good, competent college rock à la DINOSAUR JR. But why is a German band trying to sound like they're from the American mid-west? Maybe U.S. bands shouldn't be allowed to tour Europe for a while...(JA)
(Christian Meyer, Herner Str 137, 4630 Bochum, W. GERMANY)

**HEAVY MADELS - "Dunchdrehn" EP**

Mysterious pop punk with minimalist post-punk undertones, and female early punk vocals. At times I'm not sure this is the same band, all the way through, but they do remind me of a more straight punk version of Switzerland's crazed M.D. (TY)
(no address, GERMANY?)

**IDENTITY - "Some Kind of Fun" EP**

Sounds like a cross between SWEET BABY and ALL — meaning romantic pop punk galore. (TY)
(Fourth Dimension, Wentworth Gardens, Bullockstone, Herne Bay, Kent CT6 7TT, UK)

**INTEGRITY - "In Contrast of Sin" EP**

A lot like early CRO-MAGS, with a muscular, powerful, semi-metallic crunching HC attack. Unfortunately, their lyrics hint at muscle-headed viewpoint with songs revolving around revenge and violence, along with a quasi-religious bent, as shown by the title track. Musically, this isn't bad, but the testosterone dripping of it burns my fingers. (WG)
(Victory Records, PO Box 197, Clarendon Hills, IL 60514)

**IN YOUR FACE - "The Grub" EP**

Simplistic but fun East Coast hi-jinks. Slower emotion-based songs and spastic thrashers with personal themes. "The Grub" is kinda like an updated FACTION "Fast Food Diet" of sorts. Catchy and to-the-point. Good stuff. (CD)
(Common Cause, 195-14 39th Ave, Flushing, NY 11358)

**JUICE - cassette**

Four songs here in the post punk category with moody guitar parts and upbeat tempos. I'd swear the drums sound like a machine, but they I guess that's not true. Interesting first effort, but nothing to write home about. (LH)
(Joice, the Doins, 135 Grove Rd., London, E17, UK)

**KAREN BLACK - "Alaska" cassette**

Apparently, this band has a very wild stage show, one of the members having a Japanese theatrical background and some of them being involved in making films. Sounds interesting, and I'd go see them live... Now this tape... a metal/rock guitar and kind of overdone strange lyrics. Sounds kind of pretentious. The question is: if they use visuals and music to create a piece — is half of it still a piece? (GF)
(PO Box 20818 Tomkins Sq, New York, NY 10009)

**KICK AGAINST THE PRICKS/NEIGHBORHOOD THREAT - split cassette**

Two garagey-sounding hardcore bands from South Carolina. The guitars on both sides have a buzz-saw quality to them. I wish this tape would have included a lyric sheet. I can't understand if they're talking about fighting stupid skinhead ideology or advocate fighting for "American Pride" along with brave skinhead warriors. (MK)
(Cow Dung Tapes, PO Box 4, Shelby, NC 28150)

**KISMET HC/NO THANX - split cassette**

KISMET HC check in with some vicious thrash, with slower and super-fast bits all with fucking angry vocals. NO THANX opt for a more grinding style, kind of like the AMEBIX or ANTISECT. Both with strong, rebellious lyrics. Good stuff. (CS)
(Steve D-Fekt, 57 Oxford Rd, Basford, New Castle Under Lyme, Staffs, ST5 OP2, UK)

**KRAKDOWN - EP**

I've heard this guys are big Sausages in New York and they ain't bad, with a sound like CAUSE FOR ALARM meets BLACK FLAG. The twisted guitar bits give them personality; the 1212 thrash parts lack identity. This is good, but I'd like 'em more if they slowed down a bit! Weird production, too. (WG)
(Common Cause, 195-14 39th Ave, Flushing, NY 11358)

**KILLING TIME - "Brightside" LP**

New York metal moshcore, right off the assembly line, guess what? Angry HC with the intensity & riffs of METALLICA, along with "hard" lyrics. I can picture a mad thrashing horde at their shows; have fun, boys. (WG)
(In-Effect)

**KINGS OF OBLIVION - "All This Madness" LP**

A super tight attack here; stop-on-a-dime upbeat punk with unique and intricate breaks, twists & turns. Kalv says this is like R.K.L. and the RHYTHM PIGS, which is a pretty good reference point, but add some more offbeat textures. Social lyrics. Hot one. (WG)
(In Your Face, PO Box 203, Nottingham, NG1 3RF, ENGLAND)

**KUD IDIJOTI - "Bolivia R'n'R" LP**

This collection contains all the tracks from their three EP's as well as other unreleased material. Very much in a '77 punk vein, this is the kind of music that doesn't require a knowledge of the language — it's just peppy rock and roll that cruises. From Yugoslavia. (TY)
(Bernd Schmidt, Hochfirststr 23, 2000 Stuttgart 80, W.GERMANY)

**THE KURSED - cassette**

Straightforward metal-influenced speedcore. Nothing fancy about this stuff. Vocals bring to mind early M.D.C. and DANZIG in a strange way. Get a bunch of your moshin' friends/victims together and go for it. (AA)
(140 N. Michigan Ave, Hobart, IN 46342)

**KYOJINBYO - "Fukkatsu" EP**

After the last batch of Japanese releases I thought the whole country went retro '70s. So it was reassuring to get this raging bit of manic HC. Ten songs, all winners! (TY)
(Museum Records, JAPAN)

**LA SECTA - "Don't Follow That Way/Somebody's Gonna Feel My Anger"**

This band hails from Spain, but their sound is STOOGES-influenced slow-paced stuff. It's decent tho pretty undistinctive. Purple vinyl, though. (TY)
(SFTRI, 4901 Virgina Ave, Long Beach, CA 90805)

**LAST OPTION - "Burning" LP**

Well, it's about fuckin' time! The follow up to LAST OPTION's blistering EP is finally here and it's been worth the wait. Powerful hardcore with interesting song structure and heavy tempo changes (re: mosh parts) make this a real winner. All songs are played with great enthusiasm as well as ability. Caring lyrics dealing with everything from racism to vivisection to personal issues round off this strong LP debut. Essential, even if Jeff still owes me a L.O. t-shirt! (LH)
(In Your Face, PO Box 203, Nottingham, NG1 3RF, UK)

**LES THUGS - "Something's Gone Wrong Again" flexi**

A thumping version of the great BUZZCOCKS song, done in a style that's a bit atypical for this great French band. Comes with issue #18 of "Rock Hardi" zine, which has either a flexi or vinyl 7" in every issue. (TY)
(Rock Hardi, BP 94, 63404 Chamalieres cedex, FRANCE)

**LOOSE - cassette**

The first song caught my ear but the whole tape became sorta forgettable. A little too much on the college radio side of SQUIRREL BAIT. I would prefer even a few more hooks, but that's just the popster in me. (JA)
(P.Decolator, 207 Commercial Ave, New Brunswick, NJ 08901)

**LOST GENERATION - "Midnight Meat Train" LP**

The promo sheet describes their latest LP a "rock opera" based on a story by Clive Barker. Gory sexploitation cover sets the tone, augmented by a thrash attack that's way better than their recent records. Still a bit metally at times, but a lot more kick-ass. (TY)
(Anthrax, 25 Perry Ave, Norwalk, CT 06850)

**MAGGOT SANDWICH - "Zero Tolerance" cassette**

Punk, punk from Florida. Some of it's sorta poppy, other parts are manic thrash. Some of the vocals sound silly and wimpy, other parts sound mean and hard. Some of the lyrics seem cool like the song "War on Drugs" or "Terrorism American Style." Others seems stupid and immature like on "P.M.S Bitch." You make the choice. (MK)
(KML Records, PO Box 9391, Pensacola, FL 32513)

**MANNEQUIN HAND - "Jow" 45**

This outfit has tight, strident instrumentals backed by screamed vocals in a riffy, repetitious style. The title track has a bite that makes it pleasantly listenable. (SS)
(Shakeford Records, 513 Prairie, Downers Grove, IL 60515)

# RECORD TAPE REVIEWS

**MEGA CITY FOUR - "There Over My Happy Marriage" EP**

Their most pop yet. Out of the four tunes, only one has any real edge. The rest are heading in an insipid direction. (TY)
(Decoy/Vinyl Solution, 231 Portobello Rd., London W11 1L7, ENGLAND)

**MIDNIGHT MEN - "Mondo Teeno Experience" LP**

The basic three- and four-chord punk here is enlivened by infectious female vocals, hard guitars, and snappy, refreshing material."Bad in Bed" and "Invisible Creatures" are representative of what's destined to be a great party album. Very, very good. (SS)
(Punk Etc Records, PB 41, 1800 Vilvoorde, BELGIUM)

**MORTEM - "Slow Death" EP**

Double bass drum speed metal with ultra-harsh vocals that are maybe not even really human. From Norway. (TY)
(Putrefaction, BP 230, 76054 LeHavre, FRANCE)

**NECRACEDIA - "Tired/Blinded" EP**

CHAOS UK and AGNOSTIC FRONT in a blender in Pittsburgh. Total punk rock. I see that Richie hasn't got a haircut since I left town. Cool, keep it up, guys. (ML)
(310 Craft Ave. #7, Pittsburgh, PA 15213)

**NEW DUNCAN IMPERIALS - "Feelin' Sexy" EP**

Two slow ballady pop songs that get the old noise guitar treatment to spice them up, plus two snappy poppy hardcore tunes that sound like a cross between GEORGE THOROGOOD and the DESCENDANTS. (TY)
(Pravda Records, 3728 N. Clark St., Chicago, IL 60613)

**NJETTROCK - "Doenir Crusher" cassette**

Totally insane pounding hardcore from Holland. The vocals sound as if they are coming from the bowels of someone with extreme intestinal problems. A painful wall of sound experience. (AA)
($4 ppd, Drop It!, Suikerstraat 58, 3311 VV Dordrecht, HOLLAND)

**NOMED - "Live" EP**

Burnt out stoner looking for some noise to further cement that underutilized brain? Grab onto this, dude. (TY)
(Bad Curd, BP 6, 59271 Viesly, FRANCE)

**NONOYESNO - "Message Understood" LP**

A very thick metal/HC/'70s attack of all speeds, with complicated structures and loads of twists and turns. Who does it sound like? Maybe a speeded up MELVINS playing long tunes of powerful churning noise. Lyrically, it's mostly personal, with an emphasis on purging of emotions. A lengthy listen, but a pretty good one. (WG)
(Big Store, Zeisigwegz, 4355 Waltrop, W.GERMANY)

**OLSEN BANDE - cassette**

Thrash punk. Pretty typical, but it has some good hooks. The songs in German are better than the ones in English. Pretty ho-hum. (GF)
(Nienburger Str. 10a, 3057 Nenstadt 1, W. GERMANY)

**ONE BLOOD - cassette**

Great melodic HC! The obvious influence would be CRASS but more from the commitment and sincerity they convey than simply their music. Powerful and potent lyrics. (JA)
(Omar Sheriff, 35 Fountainhead Rd #1805, Downsview, Ont, M3J 2V7 CANADA)

**OUTO/S.O.B. - "Live!" EP**

A colored vinyl limited pressing bootleg of these two Japanese thrashing maniacs. Pretty decent sound quality to "boot" (ok, I'll stop!). (TY)
(no address)

**OUTSMARTED - "Here Goes Nothing" cassette**

Pop punk/rock. Lots of Marshall guitar power chords. They use some strange effects where you don't expect and also have some pretty off-the-wall arrangements, which are added to by the strange pronunciations of English. I really like this—on one hand it's a pretty standard sound, it's but also very different. This receives sincere recommendations. (GF)
(Manpadstraat 3, 8760 Lendelede, BELGIUM)

**OUTSPOKEN - cassette**

I haven't done a tape review in a while, but it's one's iike these that give me faith in newer bands. This is a four songer, tight, strong HC, with a slight NY feel. Good lyrics, too. One problem, too short. (WG)
(Mike Hartsfield, 1036 Mt.Whitney Dr, Big Bear City, CA 92314)

**PHILISTEINS - "Some Kind Of Philisteins" LP**

Kinda like the MONKEES mug DAS DAMEN and get run over by LOVE. Medium-paced melodic happenings with an ever-so-slight dash of energy. Grows on you after a while. The insert is dumb (photo collage). Overall, not bad. (CD)
(Greasy Pop, PO Box 136, Rundle Mall, Adelaide, 5000 South AUSTRALIA)

**PHLEG CAMP - cassette**

Another tape I get to review from Toronto. Where were these guys when I lived there?! This is definitely what I like. Powerful, melodic, strong grooves that grab you. Great production and vocals. I can't help but think of SOUL-SIDE. (JA)
(48 Sanderson Cres, Richmond Hill, Ont, L4C 5L4 CANADA)

**PLAID RETINA - "Rejection" EP**

If you missed their amazing LP last year, here's your chance to redeem yourself. With this revenge, they have delved further into insanity, with their BLACK FLAG meets NO MEANS NO attack. Twisted, powerful and frightening, with lyrics that pry deeply into the human psyche. Essential. (WG)
(3810 E. International Ave., Clovis, CA 93612)

**PLAIN WHITE TOAST - "Styles and Distortions" EP**

Whereas their first EP had a bit more grit to it, this one veers more towards that JOY DIVISION post punk sound. A new singer, and a lot slicker. (TY)
(St Valentine Records, PO Box 770417, Cleveland, OH 44107)

**POISON IDEA - "Discontent/Jailhouse Stomp"**

P.I. goes peace punk? Or a jab at UKHC? In any case, 'never again anti-Nazi lyrics slash through the A-side, delivered with ultra-growly vocals and tear-em-up thrash, while the flip is more true to P.I.'s USHC roots. They still know how to attack. (TY)
(American Leather Records, PO Box 86333, Portland, OR 97286)

**RADIOPUHELIMET - "K.O." LP**

More (their third LP) hard-driving and aggressive post-hardcore from these bent Finns. Along the lines of BIG BLACK, raging rhythm. (TY)
(Bad Vegum, Box 29, 90501 Oulu, FINLAND)

**RASPUTINENE - "Ha-Ha-Ha" EP**

Straightforward with a Britpunk early 80's sound. Pretty decent, with a fuck off attitude. (TY)
(Blitz Bokkafe, Pilestredet 30c, 0164 Oslo 1, NORWAY)

**RAUNCH HANDS - "Have a Swig" mini LP**

This is a fun, tuneful, light-hearted but hard-hitting psychobilly romp. At its best, it reminds me of POISON 13. Totally cool treatment of "Did You No Wrong." First time I heard a PISTOLS cover in years that didn't make me cringe. Cool. (ML)
(Crypt Records, PO Box 9151, Morristown, NJ 07960)

**REACTION - "Scarred For Life" cassette**

Fresno's answer to British HC. Lots of breaks with bassline fills followed by moshin' parts and the occasional slow chuggin' groove. Grungy, sludgy guitars with lots of reverb. (JA)
(5411 N.Grantland, Fresno, CA 93722)

**REAGAN YOUTH - "Vol I" LP**

This is a re-mixed version of their classic R Radical mini LP. The songs are cleaned up a bit (once you get used to that horrible but gnarly sound on the original, anything sounds wimpy in comparison) and there are three new ones — all vintage material. This is all 1980-1984, great punk hardcore. (TY)
(New Red Archives)

**THE REPRESSED - "World in Flames" cassette**

Good mid-tempo punk. More like old stuff than thrash. The singer has the lowest phlegm-filled growl I have ever heard. Catchy stuff — is this guy's voice for real? (GF)
(1347 Hillside Lane, Quakertown, PA 18951)

**RESOLUTION - cassette**

It's nice to know there's more than SubPop in Seattle. Powerful hardcore that actually reminds me a lot of new CHRIST ON A CRUTCH. Interesting breaks and fun tempo changes make this puppy a winner. Lyrics are in the personal vein and not especially unique. But very good job overall. (LH)
(Overkill Records, PO Box 20224, Seattle, WA 98102)

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# RECORD TAPE REVIEWS

## REVENANT -EP

"Jigga jigga jigga" - death metal. Not bad but not distinct. Songs about toxic waste and being tweaked. Kinda like a meaner NUCLEAR ASSAULT. (CD)
(Thrash, BP 1291, 76068 LeHavre Cedex, FRANCE)

## RICHARD HELL AND THE VOIDOIDS - "Funhunt" cassette

I've always been a fan of Richard Hell and his peers (TELEVISION, JOHNNY THUNDERS, etc.). While I wouldn't say they all sound the same, there is always this grungy feel that moved me in strange ways. This live tape and captures that feel despite the inevitable mediocre live sound quality. Fun covers of the STONES, CREEDENCE and HENDRIX too. (LH)
(ROIR, Suite 411, 611 Broadway, New York City, NY 10012)

## RISE ABOVE - "Beat It!" EP

This band obviously embraces positive punk but is distinguished by a high-speed thrash attack and yelled backing choruses. Just misses being inspiring; okay. (SS)
(Punk Etc Records, PB 41, 1800 Vilvoorde, BELGIUM)

## RUBELLA BALLET - "At the End of the Rainbow" LP

Production holds down about 1/3 of the songs with its all-too-commercial sound. Another third are just hapless pop anyway, but there are 2 or 3 cuts that show the old punk edge from this 11-year-old band. Wish there was more. (TY)
(Brave Records, 250 York Rd., London SW11, ENGLAND)

## RUMBLEPUPPY - 2 EP

Colin Sears (ex-DAG NASTY, BLOODBATS, etc...) is back with RUMBLEPUPPY. This is really good stuff. A lot of bands, GRAY MATTER, even later G.I.'s, come to mind while listening to this. Collector scum wet dream: one record is red, the other yellow, only 500 pressed etc... but it's good so get it because of that. (ML)
(WGNS, 4515 Sleaford Rd, Bethesda, MD 20814)

## SAMIAM - LP

Forget the fantastic graphics and artwork. Ignore the tight playing and clean production. These are great memorable songs with strong melodies and driving riffs. MARGINAL MAN, THE NEWTOWN NEUROTICS, and of all things, TELEVISION, all come to mind. Lyrics tend to be very down to earth mostly dealing with personal issues at times leaning into ambiguity. But those great guitar harmonies. . . Very cool. (LH)
(New Red Archives)

## SAMIAM - "Underground" 12"

This band consists of members of a couple of defunct East Bay bands (ISOCRACY, SOCIAL UNREST, SWEET BABY), but their sound is more akin to the DOUGHBOYS, HUSKERS, etc. I'll leave it to Lance to be more descriptive and receptive in the review of their simultaneously released album. (TY)
(New Red Archives)

## SCEPTICAL CONFIDENCE - EP

The vocals me somewhat of MINOR THREAT, while competent change of pace instrumentals add musical interest. A workmanlike effort; this band needs to further develop its style. (SS)
(Fun & Glory, Gerresgsheimer Str. 16, 4000 Dusseldorf 1, W. GERMANY)

## SCHWARZEN SCHAFE - "Julia" EP

More pop punk from these guys. I think the other one is more powerful and better produced that this, though this is no slouch. (TY)
(Bernd Schmidt, Hochfirststr 23, 2000 Stuttgart 80, W.GERMANY)

## SCHWARZEN SCHAFE - "Wir Haben Noch Lange Nicht Genug!" EP

This is the 5th pop punk record I've reviewed today — is this a trend? Anyway, this is either their 3rd or 4th EP (2 arrived together), and it's good, meaning there's plenty of guitar and drums and good tunes. (TY)
(Bernd Schmidt, Hochfirststr 23, 2000 Stuttgart 80, W.GERMANY)

## SCREAMING CUSTARD! - "Tracy" EP

Very weird. Sorta poppy punk music with very high-pitched female vocals that sound more like male vocals speeded up — either that or the singer is 7 years old. (TY)
(PMFR, Flat 4, 11 Shooters Hill Rd, Blackheath, London SE1 7AR, ENGLAND)

## SCRODS - "Voyage Into Hell" EP

Death metal and Led Zep in a hardcore package. Can't say I like this combination, but it is the going thing for many and this one does have above average lyrics. (TY)
(Profane Existence, PO Box 8722, Minneapolis, MN 55408)

## SEX MURDER ART - LP

Metal/rock/hardcore melange that's got so many changes within one song that the jazz gets in the way of the rock most of the time. I guess it makes it "interesting," but it never gets to build up any momentum despite the obvious power. (TY)
(Pink View, Am Sportzentrum 27-30, 4530 Ibbenbüren, W. GERMANY)

## SHAKING DOLLS - "Teenagers Go Nuts/Rock, Bed & Chocolate"

From the same area as LES THUGS, this young band has the same "hardcore sixties" approach. This translates as a sixties punk base delivered with hardcore energy, noise and power. Good combo. (TY)
(Black & Noir, 4 Rue Valdemaine, 49100 Angers, FRANCE)

## SHITTER LIMITED - "Saanko Nuolla Persettasi Harri Hulkeri?" LP

I've been asking that very same question myself. Anyway, more raging from this unusual band. Different styles of punk and HC, 9 songs in all, and only 500 pressed. (TY)
(Pekka Mahonen, PO Box 60, 40101 Jyvaskyla, FINLAND)

## SHOP ASSISTANTS - "Here It Comes" 12"

Didn't know they were still with us. Two of these tunes are wimpy, cutsie femme pop, and two are more uptempo. Of those, "Too Much Adrenalin" is the standout. Not enuf adrenalin on the rest. (TY)
(Avalanche Records, 33 W. Nicholson St., Edinburgh, SCOTLAND)

## SICK THINGS - "The Sounds of Silence" LP

Totally great raw punk recorded in '80-'81, the kind of badly recorded, guitar feedback stuff I love. Non-stop attack! (TY)
(Shock Records, 31 Egan St, Richmond, Victoria 3121, AUSTRALIA)

## SINK - "Another Love Triangle" LP

Okay, they're not wildly original. But this upbeat, melodic band churn out a nice platter of catchy tunes falling somewhere between RITES OF SPRING and the REPLACEMENTS. While it could use a bit more punch, SINK's first LP is a pleasant variety of fun music. Lyrics are mostly personal and somewhat ambiguous (where have we heard that before?). Along with SNUFF and SOFA HEAD, easily one of the better up-and-coming bands in the UK today. (LH)
(Decoy/Vinyl Solution)

## SLOPPY SECONDS - "I Don't Wanna Be A Homosexual/Human Waste"

I dig this much more that other SLOPPY SECONDS stuff. The A-side is straight off of their "Destroyed" LP. It's a damn-tootin' garagey doozi of a tune. Very catchy garage punk with a message about homophobia and what Ian Mackaye would call "macho-facades." The B-side is a non-LP acoustic hum-dinger. I question the front cover knowing some of their other songs. I hope I'm right about this one. (CD)
(Toxic Shock, PO Box 43787, Tucson, AZ 85733)

## SLOWJAM - cassette

It's a lazy way to write a review but I can't help but hear snippets of other bands. From NEUBAUTEN to BIG BLACK to NOMEASNO and early KILLING JOKE. They're in some pretty fine company. Great tape! (JA)
(2 Meredith Rd, Tremorfa, Cardiff, Wales, CF2 2SX, UK)

## SOCIAL DISTORTION - LP

Slow down SOCIAL D, add a lot of mouth harp for a blues effect, add a dash of country punk, overproduce for a larger audience, and voila...pretty disappointing. About half the songs are decent, though Mike Ness' voice is cool as ever. (TY)
(Epic Records)

## SOUND ASLEEP - "Exhileration Drive/Beneath Her"

Very energetic but highly produced pop that's got the zip and bends of early UK punk. Unusual. (TY)
(Aron, 11 Elsham Rd, London W14 8HA, ENGLAND)

# RECORD TAPE REVIEWS

**STAINS - LP**

This is the Maine band who had a (now highly collectible) 7" out in '80. That was a PISTOLS-type release, but this posthumous LP (they died in '83) is more of a poppier post-punk record, ranging from only a pair of punk tunes to UK SUBHUMANS-type material to downright lightweight stuff. If this LP sells, they have 4 more LPs in the can. (TY)
(Gutterworst Records, 35 Pleasant St, Portland, ME 04101)

**STAND UP - flexi**

A cool 2 song hardcore release that's got urgency as well as a lurching sound. Follow up to their debut 7", with an altered line-up, and comes with issue #7 of C.I. zine. (TY)
(Jeremy Weiss, 154 Wilson Dr, Lancaster, PA 17603)

**STEP BY STEP - cassette**

Despite the name, they insist they're not straight edge. Rockin' straight-forward hardcore with some really strong moments (the mid-tempo to mosh bits come off well) all played with vigor. Lyrics are mostly personal (though not ambiguous) dealing with friends, drug abuse and general themes of self-worth. Fun. (LH)
(Jason White, 2013 Mill Creek, N. Little Rock, AR 72116)

**STUPIDZ AMERICANZ - cassette**

Tennessee? Where's that? This is a good band. Kind of metal-style guitar, but pretty thrashy, but the arrangements and tunes of the songs are more punk and interesting than most metal sludge. Upbeat, catchy stuff. Better than 80% of the stuff from New York or California. (GF)
(2999 Smith Springs Rd. K-114, Nashville, TN 37217)

**SUBSTANCE - cassette**

Sounds like El Duce singing for a wanna be UNDERDOG cover band. Okay... they aren't that bad. They show promise, but I don't really like this; New York style Marshall guitar with over reverb-drums and total mosh songs. Sorry... (GF)
(8 Mill Rd., Latham, NY 12110)

**SWAMPDOLLS - "Six Pack" 12"**

This six-track EP offers somewhat lumbering mid-speed rock'n'roll with occasional harmonica breaks. "Get Down and Lose" and "Born to Loose" (an original!) indicate this band can't quite get off the ground. (SS)
(Punk Etc Records, PB 41, 1800 Vilvoorde, BELGIUM)

**TAD - "Salt Lick" EP**

I think because of the simple fact that this is so incredibly hard hitting, the EP (6 songs) format is probably the best way to hear this. The LP made me feel like a boxer after 15 rounds, this makes me want to go out and kill. Produced by Steve "I never met Mike LaVella" Albini. There, I never once used the word "heavy". Whoops! (ML)
(SubPop, PO Box 20645, Seattle, WA 98102)

**TAR - "Hand/Flow Plow"**

Another solid 7" from the band that won me over. "Hand" is the mover, with a Chicago vs. Minneapolis feel and "Flow Plow" is something really different, almost like a tough DEVO or something. Anyway, it's good. I like it. (ML)
(Amphetamine Reptile, 2541 Nicollet Ave S., Minneapolis, MN 55404)

**TERVEET KADET - "Unkind Demo" cassette**

A fuckin' hot tape from these veteran Finnish thrashers. A lot of older material done by new members but Laja's recognizable growls are still there. Great, straight ahead thrash. (CS)
(TK, PO Box 29, SF 90501 OULU, Finland)

**3-D INVISIBLES - "They Won't Stay Dead!" LP**

Trashy garage music with '50s, '60s, surf and punk influences. Decent but unexceptional. (TY)
(Neurotic Bup, 1316 W. Marshall, Ferdale, MI 48220)

**TOXIC SHOCK - "Black Death" EP**

This is the Connecticut version — the zillionth group with this name — a slow churning metal-influenced hardcore band. Pretty good, not too many screechy leads, lots of power. (TY)
(Doug Moody, PO Box 1596, San Marcos, CA 92069)

**THE TROUBLE WITH LARRY - "Oh Messmer/The Rodent Song"**

The A-side sounds like a 1979 art punk song, that peculiar genre of punk/wave that's long gone. The flip is a folk punk song with only slight weird overtones. (TY)
(Good Kitty, 201-A N.Davis Ave, Richmond, VA 23220)

**TWENTY SECOND SECT- "Unexploded" LP**

About 1/2 the songs on this blue vinyl slab are pretty rockin' punk, fronted by Liz Dealey's tough vocals. But the other tunes are pretty rock oriented, slowed down and "crafted." Too bad. (TY)
(Energy Pop, PO Box 136, Rundle Mull, Adelaide 5000 SA, AUSTRALIA)

**TWENTY SECOND SECT - "Unexploded" LP**

This record is on blue vinyl; unfortunately, that's probably the best thing about it. What we have here is fuzzed-out garage punk with female vocals. A couple of cuts have adequate grunge/drive, but overall this hits me as faceless and boring. (WG)
(Greasy Pop, PO Box 136, Rundle Mall, Adelaide, 5000 South AUSTRALIA)

**UNAUTHORIZED - cassette**

Right-on music with right-on lyrics. While the recording quality leaves a bit to be desired, the music still kicks with a tight hardcore sound that reminds me of a mix between old (in fact, very old) MDC and FINAL CONFLICT. Right-on political lyrics dealing with police oppression, animal liberation and anarchism in general. A rarity in the states. (LH)
($2 ppd to Paul Alvarado, 554 E. Howard St., Pasadena, CA 91104)

**ULTRA 5 -"The Bones Walk/She's the Girl"**

Fuzz and farfisa neo-'60s garage snarl from these NY cellar dwellers. Their second good 7" and though this is out on Germany's Screaming Apple label, it may be easier to give the band's address here. (TY)
(PO Box 1821, Murray Hill Sta, New York, NY 10156-0610)

**URGE OVERKILL - "Ticket to L.A./Drunk"**

Hard-driving rock that's got a punk edge and '70s rock base. Can anyone tell all these bands apart? Mike? (TY)
(Touch & Go, PO Box 25520, Chicago, IL 60625)

**VEGTABLE SPIT - "Let Me Think About It" cassette**

Good mid-tempo punk. The songs are strong and catchy but the bass seems to carry the band. The high pitched, treated (i.e. too much delay) vocals got annoying. Good package and lyrics. (JA)
($5.50 ppd, c/o Brian Metz, 515 Jackson St, Medford, WI 54451)

**VIOLATION - cassette**

This cassette recorded in mid '86 is a warning to all. VIOLATION is coming back with more raw, hardcore material. At times I thought I was hearing an early ECONOCHRIST. The music is accompanied by some swell vocals and powerful words. (CA)
(Brian Peieffer c/o Rosenbaum Ranch, 1 Rosenbaum Rd, San Juan Capistrano, CA 92675)

**WALKABOUTS - "Rags and Bone" mini LP**

Goes from folk to country to pop punk to noisy psych, though most songs are on the light folkside. Female vocals add to it, as does the electric violin, but it's still not a grabber. (TY)
(SubPop)

**WAYLAID - "Power Here Now" cassette**

Tight, skilled power. Stop/start action à la VICTIMS FAMILY but the riffs become a little too metal for me. Lyrics are nondescript. (JA)
($4 ppd, 1706 Cobb Crossing, Smyrna, GA 30080)

**WHERE'S THE POPE? - "Sunday Afternoon Barbecues" LP**

Australia's version of early GANG GREEN — 12 songs that vary between mid-tempo hardcore and fast thrash with simple rebel lyrics, most of which are about beer or drinking in general. There's nothing outstanding here but the band sticks to their roots, have a lot of fun and are far from metal or right wing. (MS)
(Greasy Pop Records, PO Box 136, Rundle Mall, Adelaide 5000 SA, AUSTRALIA)

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Dear Customers & MRR-Readers,

it's quite a while ago since you've heard from Double A the last time, so here is an update on what happend in the last few month. 1st, I moved to Hannover in Spring 89, was on tour with the DETONATORS & PROBLEM CHILDREN for 5 weeks and then had problems to find a flat. Also, summer sales were low, I had no money to advertise and even not enough to send out all orders at once.
Then, end of August, everything came to a standstill and I decided to quit the job!!! I had no less than 4 month to think about all my mistakes, beeing unreliable to customers and also the bands. Running Double A mean the real freedom to me and I never did it to be unreliable! I hope, with this re-start in January 1990, it will be a change for the better. People who think I owe them anything, please get back in touch, also all bands interested in OVERSEAS CONNECTION! VOL.II!
Well, the opposite, people who owe me a lot of money: the worst folk is Werner of HAGELAND Records in Belgium, who owe me no less than 700 DM (= $ 400). He always suppose to trade records and never send them! Not to talk about a guy named CHRIS WARD, OPEN MIND DISTRIBUTION from England, who owe me (thank god that I never sent him the quantities he wanted to get!) "only" 380 DM ($ 225). He seems to be out of business now, but where did all the money or records went to? The usual problems, I know, running a record label means getting ripped off, kept in the dark about sale figures and you never know when you get paid.
BE POSITIVE !!! That means: be reliable, take care, think before you take part in the business (called Hardcore, alternative music or whatsnever! yours,

REINER

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FPC 007 "JUST A BIG HEALTHY GIRL"
FPC 006 "ON ALL FOURS"
FPC 005 "STICK IT IN"
FPC 004 "SINS OF THE FLUSH"
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# RECORD TAPE REVIEWS

**WOMBELS - "Aber Angelika!?" EP**

More romantic pop punk. Pretty light and bouncy on most songs, thought there is good guitar power on a couple. (TY)
(Bernd Schmidt, Hochfirststr 23, 2000 Stuttgart 80, W.GERMANY)

**X-TAL - "Reason is 6/7 of Treason" LP**

Frontman Neo has been at it a long time (he used to write for Damage magazine in the early '80s, and this band has existed in one form or another for almost a decade). Musically, it's more folky and lightweight than their previous punk/VELVETS feel. The band includes MRR regular Mitzi Waltz (and even Jerod on this 'un). (TY)
(Alias Records, 374 Brannan St, San Francisco, CA 94107)

**YARD TRAUMA - "Retro-spex" LP**

This album dates from 1983-89 and is a collection of live cuts, demos, outtakes, etc. that span this Arizona-L.A. garage band's history. Most is neo-'60s and psych-oriented, but there are even a few full out punk songs. (TY)
(PO Box 1975, Burbank, CA 91507)

**YOUTHFUL IRREGULARITY - "Five Year Cycle" cassette**

This tape documents the 5 year existence of this garagey sounding punk outfit. Songs are culled from their first two demos and various live performances. Sound quality on most leaves much to be desired. (AA)
(Got'ta Killer Tapes, 716 East Warren St, Shelby, NC 28150)

**THE ZINGERS - cassette**

A 6-song demo with poor sound quality but the music is good mid-tempo pop punk with super silly lyrics. It would be nice to see these guys do something with better production. They also sound like they'd be good live. (MK)
($3 ppd, Eric Carlson, 747 Karl St, Green Bay, WI 54301)

**V/A - "Blitz Hits" 2LP**

A really great compilation of bands associated with the cooperatively run Blitz, the center for the Oslo punk/HC scene. This package includes a cut each by some 30 great bands, including STENETE DORER, LIFE BUT HOW TO LIVE IT, SO MUCH HATE, DISORDER and tons more you haven't heard but should. Quite a testament! (TY)
(Blitz Bokkafe, Pilestredet 30c, 0164 Oslo 1, NORWAY)

**V/A - "Decapitated" EP**

This comes with issue #5 of "Decapitated" zine, though it's on Wipe Out Records. All the bands (SEPTICEMIA, COULD BE WORSE, DEATH COURIER and NEUROSIS) play speedy brands of HC — metallic and non, with varying degrees of success. By the way, they are all from Greece, so the last band mentioned is not the East Bay crew. (TY)
(Decapitated c/o Panos, Aspasias 55, 15561 Athens, GREECE)

**V/A - "Every Man Out" cassette**

A six-band comp. featuring the EARL RAY'S (slick REM-ish), HEEBIE JEEBIES (garagey FALL), the best bands being GHOUL SQUAD (a ghoulish pop-punk sound) and RED DIE #9 (reminds me of the ZERO BOYS). (JA)
($5 ppd, 2515 Bidle Rd, Middletown, MD 21769)

**V/A - "Hardcore Happy Hour" cassette**

18 bands, 41 songs on one tape including thrash classics by SOCKEYE, COLLATERAL DAMAGE, ROADKILL, DEKAY and more... (JA)
($3 ppd, Rodent Productions, 1045 Haman Way, Roseville, CA 95678)

**V/A - "Hardcore Hits Vol.1" cassette**

A 5-band tape compilation by Rockaholic Records. Contains a number of songs from each band represented including: SANITY ASSASINS, PROCESS OF ELIMINATION, COLLATERAL DAMAGE, RIPPED and A.S.H. Styles range from '60s influenced garage rock, metal, mosh hardcore and good loud noisy funk. (AA)
(PO Box 23103, Pleasant Hill, CA 94523)

**V/A - "Mommy Musn't Know" cassette**

GRIMACE ABORTION, DEADHORSE, BIG MISTAKE, KRACK, DEKAY, CATHARSIS, SANITY ASSASINS, HELLHOUND, SAM BLACK CHURCH, etc. (MK)
(Dagger Tapes, PO Box 380152, East Hartford, CT 06138-0152)

**V/A - "A Monastery of Porcupines" cassette**

This tape is chalk full of off-the-wall noise from the likes of HUMIDIFIER, HERMANOS GUZANOS, CAROLINER, SOCKEYE, VOLKSWHALE, SUCKDOG and numerous others demented listeners could really get into. Comes with a big 15-page booklet. (CS)
($4 ppd, David Schall, PO Box 2145, Stow, OH 44224)

**V/A - "Paranoia in Der Strassenbahn" LP**

This comp. covers early German punk from Hamburg circa 1977-83. All the tunes are off old releases, and it includes SLIME, RAZORS, BUTTOCKS, RAZZIA, CORONERS, NAPALM and lots more. Great raging punk! (TY)
(Weird System, Alstertwiete 32, 2000 Hamburg 1, W. GERMANY)

**V/A - "Pathological Compilation" LP**

There's some really interesting quasi-industrial graphics on this — looks nice. Includes bands such as NAPALM DEATH, COIL, GODFLESH, CARCASS, STRETCH HEADS and more, with music ranging from outright thrash to crunching stenchcore to churning industrial noise. Worth it for the invicible GODFLESH tunes alone; fans of the eerie take note. Comes with an unusual single by SILVERFISH, a punk song.(WG)
(Pathological Records, UK)

**V/A - "Punk as Fuck" cassette**

A decent tape comp. including RADIATION SICKNESS, NECROMANCY, INFECT, FREAKS OF NATURE, INFECTED YOUTH, ROAD KILL, DEATH PENALTY, PROFAX, HATED PRINCIPLES, etc. The quality is pretty good ranging from SORE THROAT with nasal congestion to powerful melodic hardcore. (MK)
($3 ppd, Mark Murray, 1675 Vernon St, #39, Roseville, CA 95678)

**V/A - "Raw Milk III: Double Indemnity" LP**

A Hartford area comp. that's spotty, but does contain some good cuts. PINHEADS WHO VOTE (silly pop), BIG MISTAKE (early SUICIDALS-like thrash), BIMBO SHRINEHEADS (VOMIT LAUNCH-ish) are the ones that caught me, while the rest range from folk to funk to light pop. (TY)
(T.O.T.C., PO Box 65, New Britain, CT 06050-0065)

**V/A - "Something For All Of The Family" cassette**

Includes INFEST, IMPETIGO, DEHUMANIZERS, SCREECHING WEASEL, RAPED TEENAGERS, HATEx9, RIPPING CORPSE, DERANGED, etc. Pretty good comp. with lots of variety. (MK)
(Woksa, PO Box 111133, Omaha, NE 68111)

**V/A - "10 ROIR Years" cassette**

Compiled by Ira Robbins (of Trouser Press fame), this is basically a sampler of ROIR's better releases. Everything from punk to hardcore to wave to hard rock finds its way here. Pretty good quality for the most part as well. Side one seems to be the strongest with NICO, BUZZCOCKS, MC5 and the DICKIES. Not essential, but it's better than getting all the individual tapes. (LH)
(ROIR, 611 Broadway Suite 411, New York, NY 10012)

**V/A - "Teriyaki Asthma Vol 3" EP**

An all-female band comp. featuring a no wave-type cut by BABES IN TOYLAND, a rocker by L-7 (cover of AGENT ORANGE's "Bloodstains"), FRIGHTWIG's rock and roll sound, and DICKLESS doing a raw, throaty dirge. (TY)
(C/Z Records, 1407 E Madison, Seattle, WA 98122)

**V/A - "They Lie, We Die" cassette**

Some good music along with addresses of good people. Includes the likes of SOUND POLLUTION, DISTRUPT, FLOUNDER, LOST. Includes some international punk bands. It's something worthwhile. (CA)
(4981 Hwy. #7 East, Unit 12A Box 211, Markham, Ont. L3R 1N1 CANADA)

**V/A - "Wedge" EP**

A diverse sampling of younger and lesser known Washington area bands. The music ranges from a rock'n'roll version of "I'm a Rock" by the HATED to the offbeat folk rock sound of GEEK. The standout songs are those of LUNGFISH (now defunct) and EDSEL, both who keep things simple, abrasive and interesting. Good packaging. (MS)
(Simple Machines, 3510 N. 8th St, Arlington, VA 22201)

# NEW FUCKING RAGE ON AROMA RECORDS

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Formerly Carnival of Souls, this band now features ex-Lyres and Boys From Nowhere members. Here you have two new songs of drunken gutter rock. First 500 on pissy yellow vinyl.

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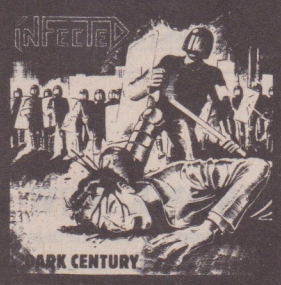


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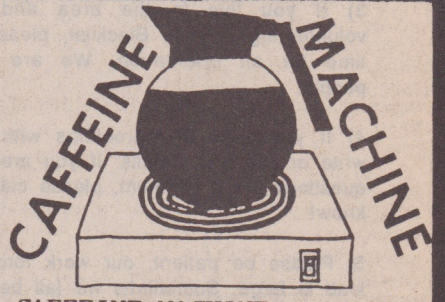


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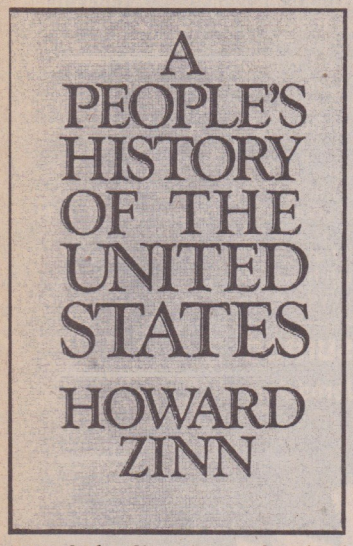
# BOOK REVIEWS

**Reviewers: Joel Wing (JW), Jane Guskin (JG), Jerod Pore (JP), Lance Hahn (LH)**




**Howard Zinn, *A People's History of the United States*, (New York: Harper & Row, 1980). 614 pp., $9.95.**

If you already know everything there is to know, then I guess you don't need to read this book. But if you think you might still have something to learn, then don't waste any more time. This book is absolutely crucial to anyone who wants to know what really happened in this country, anyone who wants to get angry and more importantly, INSPIRED. This book is never boring, never drifts into the realm of the snotty intellectual, and never forgets to include women, blacks, and Native Americans in its discussions of what went down. It's full of quotes and facts you probably never knew before and will be amazed to learn. Did you know that Helen Keller was a Socialist? Did you know that an 11 year old girl led a group of fellow workers in a walkout strike at a factory in Lowell Massachusetts in 1836? Did you know that, during World War I, in a court case officially listed as "U.S. v. Spirit of '76", a filmmaker was found guilty of "espionage" and sentenced to 10 years in prison for making a film about the American Revolution which, according to the judge, tended "to question the good faith of our ally, Great Britain"? Did you know that during the Civil War, J.P. Morgan (later a millionaire) bought five thousand defective rifles (which would shoot off the thumbs of the person using them) for $3.50 each from an army arsenal and sold them to a general in the field for $22 apiece? Did you know... I could go on for pages but I won't. Because the best thing about this book is not the facts, it's the spirit, the author's approach to writing history, which I'll let him explain in his own words;

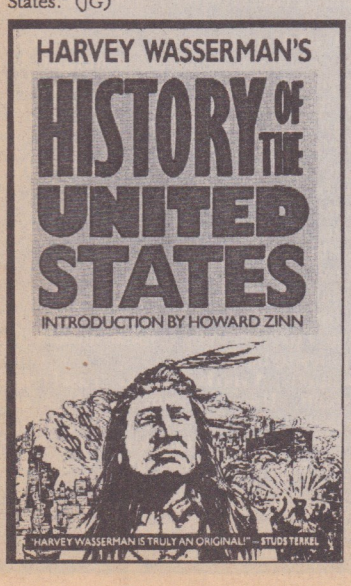
" "History is the memory of states," wrote Henry Kissinger in his first book, A World Restored, in which he proceeded to tell the history of nineteenth-century Europe from the viewpoint of the leaders of Austria and England, ignoring the millions who suffered from those statesmen's policies...

My viewpoint, in telling the history of the United States, is different: that we must not accept the memory of states as our own. Nations are not communities and never have been. The history of any country, presented as the history of a family, conceals fierce conflicts of interest (sometimes exploding, most often repressed) between conquerors and conquered, masters and slaves, capitalists and workers, dominators and dominated in race and sex. And in such a world of victims and executioners, it is the .job of thinking people, as Albert Camus suggested, not to be on the side of the executioners...

My point is not to grieve for the victims and denounce the executioners. Those tears, that anger, cast into the past, deplete our moral energy for the present...

I don't want to invent victories for people's movements. But to think that history-writing must aim simply to recapitulate the failures that dominate the past is to make historians collaborators in an endless cycle of defeat. If history is to be creative, to anticipate a possible future without denying the past, it should, I believe, emphasize new possibilities by disclosing those hidden episodes of the past when, even if in brief flashes, people showed their ability to resist, to join together, occasionally to win. I am supposing, or perhaps only
hoping, that our future may be found in the past's fugitive moments of compassion rather than in its solid centuries of warfare.

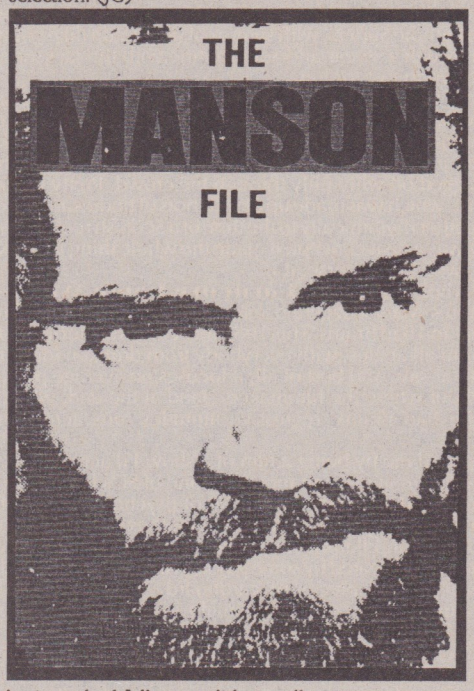
That, being as blunt as I can, is my approach to the history of the United States." (JG)




**Harvey Wasserman, *Harvey Wasserman's History of the United States* (Four Walls Eight Windows, P.O. Box 548, New York NY 10014, 1988 (revised and updated edition of the 1972 book published by Harper & Row)) 262 pp., $6.95.**

While Howard Zinn's *"A People's History of the United States"* covers American history from "the European invasion of the Indian settlements in the Americas" to the present day, Harvey Wasserman's *"History of the United States"* focuses on the period from the Civil War to World War I, roughly 50 years. This was a period when capitalism really took off, industry exploded and the poor moved in huge numbers to the cities. In other words, this is when everything went from being fucked up to being REALLY fucked up. Wasserman quotes President Rutherford B. Hayes in 1877: "This is a government of the people, by the people, and for the people no longer. It is a government of corporations, by corporations, and for corporations. How is this?" This was also a period of great movement and action for the populists and the left, and a large portion of this book deals with these movements, the revolts of the farmers (the Grange, the Alliance...) and the workers (Knights of Labor, railroad strikes, the IWW...).

Wasserman's basic approach is similar to Zinn's (in fact, Zinn used the earlier edition of this book as a reference in his own "People's History") but he covers less material in more detail, and seems to assume that the reader already knows something about the subject, which makes this book great as a supplement to Zinn's - it's not redundant - or for people who know a bit about U.S. history already. You must absolutely NOT skip over the notes at the end, which at first glance look like a bibliography, but are really a bibliography peppered with more amazing facts and quotes. Some of the most interesting stuff in the whole book is tossed into this bit at the end. Also please notice that this revised and updated edition of the book is published by a small laternative press. Write for their catalog, they've got an amazing selection. (JG)




**Nikolas Schreck, *The Manson File*. [New York: Amok Press, 1988]**

*"I know that the only person I can judge is me. I judge what I have done and I judge what I do and I look and live with myself every day. I am content with myself."* Charles Manson

*"Be exactly what you want to be. Do what you want to do. I am he and she is she. But you're the only you."* Crass

Get the picture?

Charles Manson. You love him or you hate him. Just mention that fuzzy little guy and you will most certainly get a reaction. Chances are, not a very positive one. In fact, his image and name have become synonymous with psychopathic mass murder. It's random violence and every suburban family's nightmare. He was the secret weapon of the hippies that everyone feared. He killed without reason and his drugged out, brainwashed followers did as well.

But hey, that's what they want you to think, right? Right.

There have been quite a few books written about Manson. From **Helter Skelter** to **Manson In His Own Words**, everyone wants to take a voyeuristic look at the "appalling" violence. The books sell, everyone gets to read the gorey details, and Manson becomes the scapegoat for everyones violent fantasies.

But Nikolas Schreck's **The Manson File** has a very different approach. Schreck writes from a sympathetic perspective drawing largely from direct quotes from Manson through interviews and court transcripts. One read through and you'll soon realize that there really is something going on in that guys head.

*"I don't know who I am. I am whoever you make me, but what you want is a fiend; you want a sadistic fiend because that is what you are. You only reflect on me what you are inside of yourselves, because I don't care anything about any of you and I don't care what you do."*

Of all the quotable quotes, that one is probably the most significant. Manson's specific politics or philosophies aren't what's really important. He seems unaware. Sexist. Ignorantly racist. Basically, your average american. What is significant is that he was able to threaten society with it's own inward fears.

For too long, the left and the right have tried to make the Tate/Labianca murders into terrorist actions against the ruling class. But in Manson's ignorance of radical politics, his significance was able to target the heart of the spectacle. The social itself.

Inadvertantly, this book portrays a simple man who's politics and ideas were as intellectually simplistic as they were dynamic. A man who would have been a small time cult leader became the focus point for a nations hatred. He became in their minds the source of fear. The reason was a national inability to look within. Bad politics through low self-esteem?

Beyond all this conjecturing, the book is extremely entertaining. I love hearing about Manson just because he's always able to shake people up. Through blunt attacks on middle class morality, he is one of the few political activists from the '60s that can truely say he's never sold out. Schreck goes on to detail an interesting overview of Manson's exploitation through the media. I never realized there were so many spin-off films of related subjects. But what's most worthwile about the book is Manson's own words. His letters, stories, poems, and especially trial testimonies are passionate, mostly intelligent, and strangely witty.

For what it's worth, this is probably the best book that deals with understanding Manson and the events surrounding his mystique. It's very approachable and leaves out most of the heavy legal crap that makes Helter Skelter such a chore. It's even kinda fun to read. Hail Satan, right? Right. (LH)

# MOVIE REVIEWS

It's such a terrific feeling to strike pay dirt when you're a reviewer. I did just that at a new "art" gallery here in SF called Gallery Cine Cal — get the pun? The folks who have opened this North Beach space (which they also live in) have just begun presenting their first film series, beginning with "Punk Rock Retro," a package of punk-theme short films. Future offerings include films on body ritual, films by and about women and an evening of Bunuel movies. Nice, comfortable, unpretentious place too.

The evening's entertainment began with a bunch of music clips ranging from Johnny Cash to the Butthole Surfers, with some real weird stuff (like young Michael Jackson going through a sweat-and-soul routine with the Jackson 5, circa very early '70s) thrown in just for fun.

Things got a bit arty with Bill Daniel's 1986 **Sonic Youth** video, filmed downtown somewhere at an outdoor concert. This little number takes the "shaky camera" technique to almost-uncomfortable extremes. It looks like the camera operator went into an epileptic seizure and continued rolling the film as he or she was dragged off willy-nilly through the crowd. Pretty weird.

I liked the next short, which was made up of still shots of bodies and faces from the thrash pit run together rhythmically to the tune of a Scottish reel. It went on almost too long, but it was a neat concept. It made the whole thing look like a choreographed dance, which, of course, it is.

My favorite of the whole line-up was **Hardcore Home Movie** by Greta S., which features Mary Fitzgerald interviewing punks and some footage of the Rhythm Pigs and Bad Brains. This 1987 film comes at the question of "what is hardcore?" from all angles, with everybody from drunken idiots to articulate youth getting their say. And best of all, it focuses on average punks, not musicians. (You find out where the filmmakers stand at the end, when a message condemning the Bad Brains' regressive attitudes runs across the screen.)

Another short surprised me by being a film of a show I'd actually been at last year, featuring a really great performance from one of SF's least known but best grunge acts, the **Mudwimin** . In this bit of psychodrama Bambi shouts out some painful lyrics and just about tears her clothes to pieces in the process, while the rest of the band flails away to create a compelling wall of noise. The nifty light effects were created by some guy moving a hand-held light back and forth behind perforated pieces of cardboard. This video really captures the very weird atmosphere created one night in a slummy Mission District space.

The next vid, which has been seen in clubland occasionally, was Alex de Lazslo's horror flick spoof that illustrates the Cramps' **The Human Fly** . Ivy is captured by evil fiends and later joins in the creepy crew's fun. It's a real enjoyable, funny piece of work.

"The Human Fly" was definitely too over-the-top for M-TV (thank god), which can't quite be said for the following two entries, both made by Ian Turner. **New Age** and **Subway** are videos made of two Chrome songs ("New Age" is from the band's 1980 Red Exposure LP; I can't seem to find "Subway" anywhere in my Chrome collection, and I think I have everything except their singles ...), featuring Helios Creed and Damon Edge in some sort of Clockwork Orange get-up wandering about in the Oakland BART station. It's a good thing that this is all solarized — i.e., the shades are reversed, like in a negative of a photo — or you'd be able to tell that the supposed-to-be-sexy "chaps" they're wearing are actually rather ungainly hip boots (as in duck hunting) from the sporting goods store. That's OK — although these videos move slowly they go well with the songs. And I'm always glad to hear old Chrome songs.

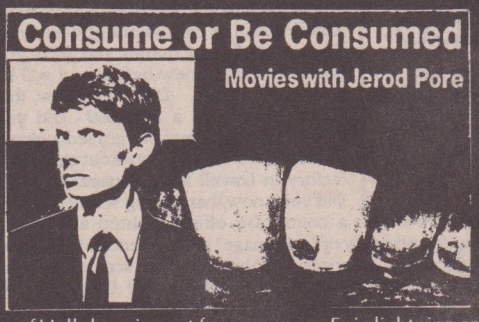
Also made in 1980 was **Moody Teenager** , a short film by Richard Gaikowski that stars Susan Pedrick (looking a bit long in the tooth to be a teenager) and featuring music from Suicide and Los Microwaves. The viewer gets to be a fly on the wall as this very long-haired young lady tries on new identities via the clothes in her closet. She attempts prim and proper, sleazy sexpot, bull dyke and slightly fashionable, settling for something sure to shock her parents that involves a date with a pair of scissors. In the end she looks tough and happy. Good movie.

After a somewhat forgettable video clip for The Fleshtones' **Soul City** (made by M. Henry Jones in 1979), the presentation continued with another Gaikowski short, this one called **Deaf Punk** . Set to the music of The Offs, it explores the scene at SF's Deaf Club in 1979. For those who don't know, this was (and is) a very cool place to put on shows, a bar/club run for and by deaf people that can be rented. Some of the best bands in the early punk scene played there — see the really great "Can You Hear Me?" compilation LP for more info — and it created an interesting mix of cultures. My favorite part of this film is a sequence where the camera captures dancers and watchers in the pit in slow motion. The slower-than-life speed lets you see beneath the surface of "having a good time" and being rowdy, showing fleeting looks of self-consciousness and boredom. This film really has a lot to offer as a historical document or whatever. Saxophones, long hair, punk rock and sign language, all in one movie.

**Louder Faster Shorter** , made by Mindaugis Bagdon, tries to be something more than it is. It's more a series of live performances captured on film than a document of the early SF punk scene. It begins with UXA playing a slow, grungy song at the Mab, and moves on through songs by the Dils and the Avengers (with a particularly bored-looking Penelope). A rather hippyish crowd pogoes self-consciously to a Sleepers song, but then the Mutants come on and all hell breaks loose. This is one band that I would like to have seen in its heyday — like the Tubes on bad speed, but with more trash and less flash. A bit on "Search & Destroy," V. Vale's pre-REsearch punk zine, is stuck in — apparently to flesh out the portrait of the punk community — and then there's more music. I had heard this one was really good, so I was kinda disappointed with it.

Gallery Cine Cal, for those who live in or are visiting the Bay Area, is at 576 Vallejo, just up the hill from upper Grant St. You can probably find out more about their future plans (and how to get your hands on these and other movies) by calling 415-296-1152.

I'm on the lookout for any punk films that you might have made or that you've heard about — particularly small films like the ones reviewed here. I'll gladly review or trade for whatever you've got — just drop me a line via MRR.




It's déja-vu all over again. Golden Lotus carries her decapitated head by long, lustorous black hair. Even bloodily detached, her face is beautiful and her eyes questing. She walks across a chain through Hell to be offered the three cups of forgetfulness. After drinking one cup, "It's bitter and sour," she refuses the other two. Despite the consolling of the Woman at the center of Hell she cries out for vengence. Epic lightning engulfs her as she is swept up to the "real" world. She is reborn as Lotus and soon orphaned. She's eight years old and is swept up by the Cultural Revolution. Her life in Shanghai is a repetition of her life in mythology, only set to the soundtrack of Red Detachment of Women; he modern Chinese Revolutionary Ballet performed for the visit to China of Richard Milhous Nixon. Young Chinese ballerinas dancing around in tight shorts and carrying rifles...absolute erotica! Young Lotus is putting on a tired ballet shoe.

The feet of a young girl are bound in silk. Tiny feet were a racial fetish.

"My feet are bound in silk,it is truly a mismatch indeed, when a cow is wed to a swan," Lotus sings in the clear, sweet voice of Shanghai girls.

"What's that counter-revolutionary song you're sing?" ask the other girls in her ballet glass.

"Only by taking up guns and waging revolution under the guidance of our great leader Chairman Mao and the Communist Party of China can we liberate hundreds of millions of suffereing people!" sings the soundtrack.

Lotus witnesses the insta-purges. Ten years later, the Principal of the ballet school rapes her in his office. When the matron breaks through the locked door, the lewd old bastard denounces her as a counter-revolutionary. Off to the camps with Lotus.

Golden Lotus is raped by the master of a noble household. She is accused of seducing him and is sold a fat little fuck of a merchant for thirty pieces of silver.

She is purged from the rehabilitation center for giving the hot shit camp basketball star a new pair of shoes. In Canton she meets a fat little fuck of a New Terrioties baker who gives her an air conditioner. He marries her and takes her back to Hong Kong.

And so it goes, as the past has more and more control over the future. Every event is replayed, right down to the spider spinning its web the morning after her tragicomic honeymoon. Eventually Lotus can no longer tell *when* she is.

**The Reincarnation of Golden Lotus** is two-*click*-two flicks in one. Simultaneously a period piece kung-fu slaughter fest and a modern comic study in cluture shock. The merging of the genres with the same plot is the focal point of Lotus' madness and the karmic vengence that transcends lifetimes. Golden Lotus is portrayed by Joi Wong, one of the most beautiful and sensuous women to walk the planet. She's so good looking (and so reminiscent of Shun-Pei, my vanished lover) that she takes the punishment for everything that happens around her. Her crime is being too beautiful.

It's a Chinese Jerry Cornelius tale.

The endings of the two stories are different, and Golden Lotus has her vengeance, but Lotus had to pay a horrible price for it.

It's a brutal, brutally beautiful movie. Carla Law, the director, is a total genius, able to develop so much in so little time. *Everything* that happens to Golden Lotus is repeated in Lotus' life. But seeing the same people to the same things in different clothing is not boring. Puzzling thing is the distribution by Golden Harvest. Hong Kong mafia money to be sure.

And speaking of temporal dislocations, **Yaaba** is like "East Enders" set a couple of thousand kilometers south. This is a funny little work from Burinka Fasso (what's the adjective for that? Burinkan? Fassan? Upper Voltan? Is this from Star Trek or what?) Learned some neato Burinko-Fassan insults. Open up your nostrils with your thumbs, palms open and out to your target. Gauge what kind of reaction you get.

Anyway, we got a bush soap opera. Half a dozen stories of tolerance and betrayal, hatred and acceptance; the usual made-for-TV type morality.

It wouldn't be so funny if it weren't so alien.

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## ENTROPIA

We are members of a juvenile and semi-official radio station and we produce a radio show that's covering the punk/garage underground and the alternative musical scene which came into existence in Greece .

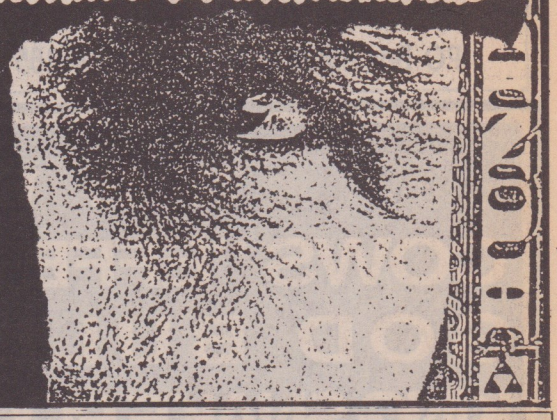
Our station - A-100 FM Stereo 106.7 MHZ - is four months old, but the people who manage the project have experience from the free and pirate stations. No one receives any salary, all work is donated ,the commercials are very few .

Our show is called "MUSICAL ENTROPIA" and we also print a fanzine with the same title. It is a typical "zine" with news, interviews, comics, short novels, political reviews and non-negotable tapes or singles as a gift .

Our major problem is the lack of communication with other stations or producers who have already made their own style .

We need tapes from other radio stations, especially with garage, punk, new wave bands. It is very important for us to communicate with stations, producers and bands because we want to improve our show and our station .

Thanasis Antoniou/ Trapazoudos 11/ 171 24 N Smirni/ Athens/ Greece



## THE DISORDER SHOW

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Thanks- Jen, Pat, Timojhen, Michael

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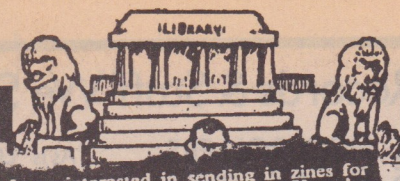


# BETWEEN THE LIONS

## Reviews by (MS) Martin Sprouse, (DD) Donna Dresch, (LH) Lance Hahn, (JY) John Yates

**For those of you interested in sending in zines for review please include a postage paid price. If you're interested in getting your zine distributed in the U.K. write Ramsey at AK Distribution 3 Balmoral Place / Stirling Scotland / FK8 2RD (send a couple I.R.C.s for his new catalog). I encourage everyone to send their zines to Factsheet Five (6 Arizona Ave. / Rensselaer, NY 12114-4502 which happens to be the best documentation of independent publications.**

**UNDERCOVER** #1 / no price listed.
8 1/2 x 11 - copied - 52 pgs.
This is a mostly straight edge oriented zine. But don't stop there, because it's a lot more. Much better than average interviews with bands such as Inner Strength, Brotherhood, Underdog, etc. Also there's a pretty good news section that deals with racism, religion as well as some silly stuff. Great layouts too. For the first issue, this is fantastic. (LH)
Nat and Mag / 12226 Victory Blvd #151 / N. Hollywood, CA 91606

**HOLOCAUST BOUND** #3 / $1 ppd.
5 1/2 x 8 1/2 - copied - 20 pgs.
What once was a skate mag has turned into a really good socio/political zine. Interesting articles both reprinted and commented on by the editor. Issues of sexism, flag burning and school life in general are covered in a comfortable, approachable fashion. Proves that there is a future for mediocre skate zines. Great centerfold, too. Cool. (LH)
PO Box 490 / Enterprise, AL 36330

**B.F.U.J.** #3 / $1 ppd.
8 1/2 x 11 - copied - 36 pgs.
I hate to say it, but I like this zine for all the wrong reasons. Aside from the fact that there are great interviews with "uncool" bands like fIREHOSE, the Lemonheads and others, there are some pretty wild graphics. What I'm referring to are the joke ads against animal rights making shocking photos into puns. As a supporter of animal rights causes (more or less), I find these graphics funny in their attack on the uptight "attitude" most animal liberationists have. Good layouts too. Should cause some stir. (LH)
Jimmy / 21 Houghton Rd. / St Ives, Camgs / PE17 4RQ / England

**MORAL LEDGE** #2 / $1 ppd.
5 1/2 x 8 1/2 - copied - 28 pgs.
Could've sworn I already reviewed this one. A mix of ideas here with some bits on vegetarianism, smoking (especially interesting stuff on advertising) and more. Bits of music stuff mostly in the reviews category. (LH)
6004 Indian Trail / Sylvania, OH 43560

**SECTION 8** #1 / $2 ppd.
8 1/2 x 11 - copied - 34 pgs.
Sorta sloppy but fun zine with lots of the standard stuff (reviews, bits of news and a few short interviews). Some animal rights info as well. Seems to lean towards ska and straight edge, which seems to be the growing subculture in American punk. With a little work on layout, this could be pretty decent. (LH)
Murph / 840 Bridge St. / Philadelphia, PA 19124

**TOO HECTIC** #1 / $1.50 ppd.
8 1/2 x 11 - copied - 24 pgs.
Pretty straightforward with the first issue. All the standard stuff like interviews/articles on Black Indian, the Wrethced Ones and the Frantic. Lots of good reviews some live stuff as well. Could do with a bit more editorializing by the er, well... that's what the editor should do, right? But most of the right parts are here. Just a bit more personality and it would be a winner. (LH)
Bob / 111 Botany St. / Garfield, NJ 07026

**COMBAT STANCE** #4 / 75¢ ppd.
8 1/2 x 11 - copied - 26 pgs.
This humorous tough-guy zine is the equilavent of Slapshot on paper. This issue has an interview with Robo Cop (their mentor) and one with Agnostic Front as well as several editorials that take a supportive meat eating stance and go out of their way to cap on Youth of Today and most hardcore bands since '83. Yeah, this issue made me laugh but the editors blow their image by putting themselves on the cover. (MS)
1718 Florida St. / Westfield, NJ 07090-2214

**STRANGE DAMAGE** #1 / $1.80 ppd.
5 1/2 x 8 1/2 - copied - 24 pgs.
A cut and paste zine that has a surprizing amount of content most of which is band and scene info as well as a Generica interview and some reviews. This zine is sort of enjoyably rough but costs too much money. (MS)
c/o Brent Field / 2 Highland St. #7 / Whitefield, NH 03598

**A-WAT/ YOUTH WITHOUT GOD** split zine / $2 ppd.
5 1/2 x 8 1/2 - copied - 40 pgs. - German
Filled from top to bottom with band interviews and music information. This issue has interviews with the Instigators, Cox Orange, The idiots and a couple other groups. (MS)
Stefan Focker / Dr. Mitzger Str. 7 / 4280 Borken 1 / West Germany

**SUB ROCK** #1 / $4 ppd.
big - glossy - 34 pgs. - French
From the editors of the now defunct New Wave zine comes this great music-oriented mag that has long interviews with Gwar, The Cramps, Sonic Youth, Borghesia and coutless short articles on a variation of punk and hardcore groups. Also included is an article the compares sex, drugs and rock n roll to straight edge. (MS)
B.P. 6 / 75462 / Paris Cedex 10 / France

**SPACEBALL RICOCHET** #6 / $2 ppd.
8 1/2 x 11 - offset (glossy cover) - 40 pgs.
Nice clean straightforward looking magazine featuring interviews with Meat Puppets, Trip Shakespeare and Toad The Wet Sprocket, plus a short story, articles on a couple artists and reviews of the usual music stuff. (MS)
2321 E. Belleview / Apt. D / Milwaukee, WI 53211

**ZINE 101** #20 / $2.50 ppd.
8 1/2 x 12 - offset - 44 pgs.
Swedish zine featuring interviews with Big Bang Theory, Barn Balams, TV Pop Crisis, Intermission, Lunchroom Manners, Tommyknockers, Tall Riders, plus an article on current the Australian music scene. In Swedish, comes with free Pedac Moped/New Rose flexi. (MS)
c/o Putte Karlsson / Hunnemaravagen 11 / S-374 34 Karlshamn, Sweden

**MOSHABLE** #6 / $2 ppd.
8 1/2 x 12 - offset - 28 pgs.
From Denmark but written in English this zine has interviews with Gorilla Biscuits, More Fiends and Rigid Domain. Also features an article on Dario Argento of splatter movie fame and the usual reviews of records and tapes. (MS)
Lars Krogh / Korevej 18 H / 9210 Alborg 50, Denmark

**HANDS UP** #5 / $2.50 ppd.
8 1/2 x 11 - offset - 24 pgs.
An impressive music zine that puts effort into covering different types of music, and presenting the content in a clean, interesting format. This issue has interviews with Edsel, Judge and Camper Van Beethoven plus loads of reviews, photos and some observations from C. Todd Ransick. Good. (MS)
10104 Donegal Ct. / Potomoc, MD 20854

**TOINEN VAIHTOEHTO** #17 / $1 ppd.
5 1/2 x 8 1/2 - offset - 20 pgs. - Finish/English
An interesting mixture of music, art and politics. This issue has an interview with the editor of Deggial, reviews and local news. It's very obvious that the editors are concerned with graphics as well as content. (MS)
PL 1 / 65200 Vaasa / Finland

**KNOW YOUR ENEMY** #1 / $2 ppd.
8 1/2 x 12 - offset - 20 pgs.
A straight looking hardcore zine that makes for easy reading but kinda boring to look at. This issue has interviews with No Way Out, Reason To Believe, Youth of Today and Long Cold Stare, all of which were for the most part interesting. Also included are reviews, articles and photos. (MS)
Darrell / 14 Winchester Rd. / Newton Hall / Durham / DH1 5QU / England

**TORN SCROTUM** #2 / $2 ppd.
8 1/2 x 11 - copied - 28 pgs.
The editor calls his zine "A forum of alternative ideas and concepts," which means that there's a mixed bag of content that includes everything from poetry to gore art most of which has an anti-authoritain stance. There's nothing too striking or memorable here but the intentions are good. (MS)
PO Box 293 / Welland / Ontario / Canada L3B 5P4

**TRUST** #22 / $3 ppd.
8 1/2 x 12 - offset - 68 pgs. - German/English
Interviews with Sink, Lazy Cowgirls, Chemical People, Cateran, Noise Annoys and Visual Discrimination plus a couple political articles, columns, photos, readers poll, tour listings and local news. Essential if you're interested in the German scene and if you can read German. (MS)
Salzmannstr. 53 / 8900 Augsburg / West Germany

**PAVEMENT OF SURFACE** #4 / $2 ppd.
7 x 8 1/2 - copied - 48 pgs.
A sexual and political hybrid of anarchist ideology, this compact effort is very intriguing. Using short articles (original and reprints) as well as good cut and paste graphics, POS comes off as striking and entertaining. Especially good graphics by Luke Breckon as well as a good article on handgun use. Good job. (LH)
Queer Riot Press / 2336 Market #133 / San Francisco, CA 94114

**ANARCHY** #24 / $2 ppd.
10 1/2 x 14 1/2 - offset - 36 pgs.
Consistently the best North American anarchist publication, the new issue will not be a let down for readers. More great coverage of the alternative press and the best letter section in any political publication (Lev sure does get to respond a lot). Interesting articles on the Berlin Wall, AIDS and the ongoing saga of "Anarchy & the Sacred." Even a contribution by the always interesting Hakim Bey. Essential. (LH)
C.A.L. / PO Box 1446 / Columbia, MO 65205

**ACTS OF DEFIANCE** #3 / $2 ppd.
5 1/2 x 8 1/2 - copied - 28 pgs. - English
Long interviews with Verdun, Seven Sioux and Rabid Defiance, plus reviews, contacts, a Peru scene report and photos. The layouts are clean (in the good sense of the word) which make for easy punk reading. (MS)
BP No. 90 / 93270 Sevran / France

**STIGMA** #1 / $2 ppd.
5 1/2 x 8 1/2 - copied - 24 pgs.
A good first issue that has interviews with Doom, Cowboy Killers, Stretch Heads and Fugazi, plus some info about animal rights, reviews, photos and rough cut and paste graphics. (MS)
Allen Mcnaughton / 7 School Rd. / Newmains / Wishaw ML29BE / Strathclyde / Scotland / U.K.

**UNDER CONSTRUCTION** #2 / $2 ppd.
8 1/2 x 11 - offset - 30 pgs.
Interviews with Uppercut, Insted, Brotherhood, Discipline, Killing Time and Bill from Blackout Records which I found to be the most interesting one simply because he's not in a band and offered a lot of useful info. This issue also contains the basics, photos and reviews, but could use some broader inspirations. Good printing. (MS)
84 Hillary La. / Pemfield, NY 14526

**PUNK ZINE** #2 / $2 ppd.
8 1/2 x 12 - copied - 30 pgs. - Dutch/English
Although the bands (Negazione, Guts, MOG, Napalm Death, C.O.C.) aren't that interesting too me I enjoyed reading the interviews because the editor asked some interesting and confrontational questions such as ones dealing with booking agencies and big labels. There are some reviews towards the back but most of the space is given to interviews. (MS)
Jeroem Pynenburg / Hoogveldweg 2 / 5221 BA Engelen / Netherlands

**RECALCITRATE** #4 / no price listed.
5 1/2 x 7 - copies - 20 pgs.
Another fine issue with great layouts and fun reading. Interesting articles (Jesse even wrote an article!) and an interview with some lame band, Cringer. Really great stuff and a new strange size. (LH)
Jesse / PO Box 4976 / Albuquerque, NM 87196

**RESTROOM READER** April '90 / no price listed.
7 x 8 1/2 - copied - 20 pgs.
Interviews, interviews and a few interviews at the end. I must say that most of these interviews are pretty darn short as well (featuring the likes of MDC, 7 Seconds and many, many more). Interesting graphics, too. Not bad. (LH)
1858 Greenacre Cres. / Gloucester, Ont / Canada, K16-657

**MINDLESS CONFUSION** #2 / 75¢ ppd.
8 1/2 x 11 - offset - 20 pgs.
A vast improvement from the first issue, this one has great articles on television, prejudice in the Greek system, and more. Interesting reviews, and even the poetry is kinda good. Good job. (LH)
791 Cornwall Rd. / State College, PA 16803

**UGLY AMERICAN** #5 / $2 ppd.
8 1/2 x 11 - copied - 80 pgs.
Improved layouts and more photos have made this one pretty good. Generally interesting interviews with Cop Shoot Cop, Lubricated Goat and Peach of Immortality. I'm not really into this kind of music. But if you are, this is a pretty good publication. What's with all these zines obsessed with Suckdog? She and Costes are a drag. (LH)
Greg Chapman / PO Box 8433 / Red Bank, NJ 07701

**Y** #16 / $2 ppd.
5 1/2 x 8 - copied - 16 pgs.- French.
Two years of high school French class can't get me through this zine. But I can say that the person who does it seems to be really cool and the layouts are pretty good. Bands featured this time around are Magic Mushrooms, Cadavres, King Size, M.S.T. and more. Nifty. (LH)
Gry Jeje / 86 Rue De Jarel / 75015 Paris / France

**UNDERGROUND POWER** #10 / $2 ppd.
5 1/2 x 8 - copied - 28 pgs.- French.
Fun little fanzine. I can't read it. But the layouts are nice and the interviews seem to be pretty lengthy with cool bands like Fugazi, Emils and Soulside. Not bad. (LH)
16 Rue De Nelat / 75015 Paris / France

**CADAVERS, FRUIT AND GOVERNMENT FORMS** #1 / $1.25 ppd.
5 1/2 x 8 1/2 - copied - 36 pgs.
A collection of short band articles, fiction, opinions, reviews and photos and news clippings from other magazines. The centerfold is a collage of women's asses, next issue will feature dicks. Simple but nothing that challenging. (MS)
Jeff Dworak / 442 Route 146 / Clifton Park, NY 12065

**BACTERIA OF DECAY** #2 / $1 ppd.
8 1/2 x 11 - copied - 22 pgs.
Interviews with GO!, New Approach, Sloppy Seconds, The Bleeding Hemroids, Manic Depression and more plus reviews and local news. Most of the interviews are good but this zine's title ranks high on the yawn scale. (MS)
63 Lennoy Ave. / Buffalo, NY 14226

**BULLSHIT MONTHLY** #23 / 50¢ ppd.
8 1/2 x 11 - offset - 8 pgs.
Once again Mike Bullshit has managed to cram tons of local NYC scene info/news as well as reviews and opinions all of which are hand written and have an interesting, personal tone to them. I always read this one. (MS)
175 5th Ave. #2589 / NY, NY 10010

**NO THANKS** #2 / $2 ppd.
8 1/2 x 11 - copied - 60 pgs.
This issue has interviews with Positive Approach, On Life, Up Front, Keep In MInd, Majority of One, Transmission and many more. Also included are reviews, photos and articles. Thick and very music oriented. (MS)
#22-1680 St. Mary's Rd. / Winnipeg / Manitoba / R2M 1C9 / Canada

**WAKE UP** #5 / $3 ppd.
8 1/2 x 11 - offset - 92 pgs. - French
A beautiful zine that covers all types of music most of which leans towards punk and alternative. This issue has articles on Dischord (a bit too much on the worshiper side!) and Sub-Pop and several band pieces, photos, reviews and art. If you can read French, get this! (MS)
11 rue Mantelon / 49100 Angers / France

**TURNING THE TIDE** Vol 3/#3 / 75¢ ppd.
8 1/2 x 11 - copied - 8 pgs.
This anti-racism newsletter features news items and highlights from across the country relating to racism and bigotry. Serves as a handy quick reference collection, and although it's not the greatest looking publication, but every little helps if we're going to fight this bullshit, right? (JY)
People Against Racist Terror / PO Box 10488 / Burbank, CA 91510

# PHLEG CAMP

**CASSETTE $6.00 ppd.**
**c/o Sean Dean**
**48 Sanderson Cres.,**
**Richmond Hill, Ont.,**
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"... we hope the name ONE BLOOD will remind us of our similarities. Maybe one day we will see things in terms of one race; That is the human race."

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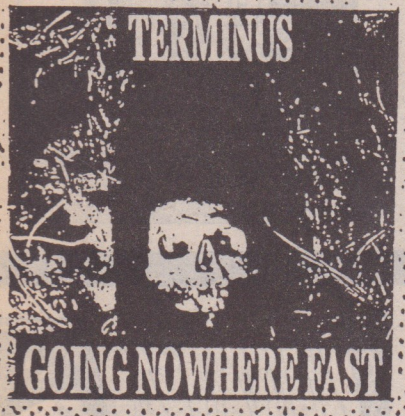


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PREVIOUS RELEASES STILL AVAILABLE BY : THE SECT, COWBOY KILLERS, OI POLLOI, SHRAPNEL, TOXIK EPHEX, PLEASANT VALLEY CHILDREN. So get writing for up to date information and list (records, t shirts etc.). AN IRC OR SAE WOULD BE HELPFUL.

WORDS OF WARNING
from today, ignorance is no excuse
WORDS OF WARNING

# FANZINE REVIEWS

**DEADBEAT #2 / $2 ppd.**
8 x 9 3/4 - offset - 28 pgs.
Great loooking and creatively assembled publication produced by former housemate, Mat Wright. Features interviews from Mat's stateside trip, including Cringer, Dissent, Fuel and the UK's Visions of Change. Also has reviews of records, zines & books. We miss you, Mat, take it easy. (JY)
3 Freeland Place / Bristol 8, England

**PSCHITT #3 / $2 ppd.**
6 x 8 1/4 - offset - 32 pgs.
Better than average UK zine features articles on Hunt Sabbing, Veganism, Herbal Remedies, Sexism, S.H.A.R.P., E-numbers and a whole mess of related alternative lifestyle topics. Comes with a poster too, and features cartoons and poetry. Nice effort. (JY)
Des / Warzone / PO Box 148 / Belfast BT1, Northern Ireland

**MIND SET #1 / 75¢ ppd.**
8 1/2 x 11 - copied - 18 pgs.
First time effort doesn't seem to have a great deal of focus, but maybe that'll come later. Contains photos of various bands, opinions and reviews. Will have to see the next issue to figure out where this is at, but at least they put it out, you know. (JY)
Charles Maggio / 305 Haywood Dr. / Paramus, NJ 07652

**VENGEANCE #2 / 2.50 ppd.**
8 1/4 x 12 - offset - 24 pgs.
West German publication in English featuring interviews with Seven Inch Boots, Betray and Downcast. An article on Ska and racism, plus features news and review sections. Nicely layed out, well printed, leans toward the straightedge side of the tracks. (JY)
c/o Andreas Gruter / Parsevalstrabe 67 / 4330 Mulheim a. d. Ruhr, W. Germany

**DECAPITATED #5 / 3 ppd.**
8 1/2 x 11 1/4 - offset - 64 pgs. Glossy cover.
A Greek publication that has "English Version" across the front cover (!) so you can read it. Interviews with Suburbian Flowers (Swiss), Foreign Legion, Dawn Of Liberty, Raped Teenagers, Panx Romana, Political Asylum, Catweazle, Satanic Malfunctions, Malicious Intent, plus various scene reports from around the globe, reviews and news. Worthy of the money. (JY)
c/o Panos Tzanetatos / Aspasias 55 / 15561 Athens, Greece

**DUMPSTER DIVE #3 / $1 ppd.**
8 1/2 x 11 - copied - 24 pgs. Full color cover.
Hot color xerox cover. It seems that could be kinda costly...but cheap for you. Nice to see a lot of interviews. 2 1/2 page Fugazi interview along with a nice G.G. Allin interview. Plus Seizure, Shelter and SNFU. Light hearted and happy go lucky. (DD)
John Etes / 74 Osbourne Ave / Norwalk, CT 06855

**PAGEN ISOLATION #5 / stamps**
5 1/2 x 8 1/2 - copied - 16 pgd.
Hope it's not another two years before number six comes out. Sincerity Rules. Corey reprints some of his brain and some bits of wisdom that you may not read anyplace else. Right on. (DD)
P.I. / 3417 Molter Rd. / Otis Orchards, WA 99027

**CUT #8 / 50¢ ppd.**
8 1/2 x 11 - copied - 8 pgs.
It's all review time except for a page long Bastards interview. (DD)
11 Julien St. / Norwich, CT 06360

**TWISTED IMAGE NEWSLETTER #15 / $1 ppd.**
8 1/2 x 11 - copied - 8pgs.
Two whole pages of Twisted Image comic strips by Ace Backwards. A nice, long (and informative) Negativeland review and a reprint of the interview with the Dirty Rotten Press guy that was in MRR a few months ago. (DD)
1630 University Ave. / Apt. 26 / Berkeley, CA 94703

**SHITBOY COMIX #1 / $1 ppd.**
81/2 x 7 - copied -16 pgs.
Comic books are one of the best ideas for fanzines. Everyone should do one. Stay up all night drinking too much coffee and draw yourself one. It may be similar to Shitboy, who happens to be a satanic bozo the clown. Scarey. Funny Andy Rooney strip. (DD)
S.B. Comix / RFD 1 / Box 350 / Coopers Mills, ME 04341

**WEIRGHMFEIGHST #1 / 50¢ + 2 stamps**
8 1/2 x 5 1/2 - copied - 10 pgs.
Teeny weeny little type. It should come with a teeny weeny little magnifying glass — at least for the Minutemen interview from 1985. Which is good and long. Reviews, reviews and more reviews. (DD)
Before May 14th: Shara Whitford / Southern Station / Box 5559 / Hattiesburg, MS 39406
After: Kevin Callais / 1405 Perrin / Arabi, LA 70032

**ANTI #4 / $3 ppd.**
8 1/2 x 7 - copied - 56 pgs.
Fully International, direct from the Philippines and so modest. Interviews with Ejaculate and Sliced Pimples. Gross. Bulimia Banquet as well. DIY in English. Funny typing errors. (DD)
Reymond Bravo / #123 Sibulo Subd. / 4023 San Pedro, Laguna / Philippines

**PLATOS ACADEMY #1 / $1 ppd.**
8 1/2 x 11 - copied - 12 pgs.
"The more you read, the more you know, the farther you go." An Idea rag, chock full of opinions and information. Marxism, Leninism, Democracy, should we legalize marijuana? An open forum for revolutionary punks. Would like to see what this turns into by no. 2. (DD)
Don Warth / 9420 Swisher Rd / Newark, OH 43055

**FLIPSIDE #65 / $2 ppd.**
8 1/2 x 11 - newsprint - 100 pgs.
Interviews with Dave Smalley, Helios Creed, John Peel, Tad, Jello, Jesus Lizard, Sloppy Seconds and more with the majority being interesting. The letter section is getting shorter but it seems the review section is getting longer (it's a good thing that the reviews are getting less jaded). The graphics are getting better and there's still a heavy emphasis on local coverage. Yeah, I think the full color cover is cool. (MS)
PO Box 363 / Whittier, CA 90608

**MILQUETOAST #1 / 50¢ ppd.**
8 1/2 x 11 - copied - all folded up
From the creator of BOYSVILLE U.S.A. comes Milquetoast, a one page queer collage that's not only a laugh a minute but informative too. Can't give away the ending. Heard word that no. 2 and 3 are either out or pressed ready. Where are they Jefferey?!
(DD)
Milquetoast / 555 O'Farrell #105 / SF, CA 94102

**FAGGOT #3 / 50¢ ppd**
8 1/2 x 11 - copied - all folded up
No. 1 and No. 2 are still available, I'll betcha. One page of thinking hard. This IS a Queer riot. On paper it's in the mind, off paper... look out. (DD)
Queer Riot Press / 2336 Market no. 133 / SF , CA 94114

**IN SIT #3 / free**
8 1/2 x 11 - offset - 16 pgs.
Hot shit here! Strong collection of anarchist news and opinions are featured along with a pretty extensive review section (mostly publications with a few record reviews). Interesting, nicely layed out and free to boot. Get this! (LH)
PO Box 17406 Arlington, VA 22216

**PROFANE EXISTENCE #3 / $1.50 ppd.**
8 1/2 x 11 - offset - 32 pgs.
This one seems to be the SoCal special with cool interviews featuring Apocalypse, Confrontation and Media Children. Great in-depth articles on anarchist involvement in the Russian Revolution, El Salvador, and women's alternative health care. All the regular news and reviews as well. Needless to say, this is essential and probably one of the best publications in North America. (LH)
PO Box 8722 / Minneapolis, MN 55408

**BUTT UGLY #1 / $1 ppd.**
8 1/2 x 11 - copied - 62 pgs.
Pretty good for the first issue. Seems to be largely straight edge oriented. But in addition to a lot of photos and decent interviews, there seems to be something of a political conscience as well. Interviews with Mr. T Experience (who are most certainly not straight edge), Society's Puppets, Stand Straight and more. (LH)
701 S. Grand Ave / Waukesha, WI 53186

**RIP IT UP #6 / $1.50 ppd.**
8 1/2 x 11 - copied - 38 pgs.
This is pretty big and nifty. A bunch of good interviews with the likes of Mega City Four, Hotalacio, Prong, as well as a fun article on Jailcell Recipes. There's an interesting feature on cult films too. Buttloads of reviews. Good. (LH)
Mark Hudson / 42 Green End Rd. / Cambridge CB4 1RY / England

**DUMB BITCH DESERVES TO DIE #2 / no price listed.**
7 1/2 x 9 - copied - 20 pgs.
In an effort to be wilder than Film Threat, this zine isn't so much outrageous so much as it's boringly misogynistic. Bits of nasty reviews as well as an overview of Linnea Quigley's movies. An interview with some heavy metal band too. Not especially interesting, shocking or funny. (LH)
3911 St. Hubert / Montreal, Que / H2L 4A6 / Canada

**RAISING HELL #21 / $2 ppd.**
5 1/2 x 8 1/2 - offset - 32 pgs.
A consistent and always interesting punk zine from Leeds. Each issue contains a couple band interviews, a great letter section, reviews, contacts, humor, local news and some political articles. This issue has interwiews with Victims Family, Trottel and Industrial Suicide and some helpful hints in regards to safe driving. (MS)
Box 32 / 52 Call Lane / Leeds LS1 6DT / England

**PUNK PALS monthly / 50¢ ppd.**
5 1/2 x 8 1/2 - copied - 12 pgs.
Yet another list of people wanting correspondence with other people. Most of the listings include the the basic likes and dislikes of each person as well as a heavy emphasis on their favorite bands. If you like writing and receiving mail than check this out. (MS)
Robert Brown / 2331 Blake St. #204 / Berkely, CA 94704

**SCUMFUCK #9 / $2 ppd.**
5 1/2 x 8 1/2 - offset - 44 pgs. - German
This issue has band interviews, reviews, tour listings, local news and an anti-nazi article. All of the basics for a traditional punk zine are here but from what I can tell there's not much more. (MS)
Ralf Hunebeck / Muhlenfeld 59 / 4330 Mulheim / West Germany

**THE SENSE OF NONSENSE #5 / $3 ppd.**
5 1/2 x 8 1/2 - a little bit of everything - lots
This is more of a hand made graphic book that explores confusing/ creative formats while supporting left wing politics. The book is made up of overlapping pages, pages that fold out and posters. The content is made up of drawings and collages. The name fits this zine well and makes it even more enjoyable. (MS)
Frank / Bunderdreef 2 / 1710 Dilbeek / Belgium

**SKULL SESSION #14 / $2 ppd.**
8 1/2 x 11 - copied - 52 pgs.
A consistent punk/metal zine that for the most part has stuck to its roots. This issue has interviews with Rhythm Collision, Inquisition, Base Apes and Bob from Donut Crew Records. Also included are some letters, a couple political articles, reviews and a large section given to Poser and Hobbes (the punk version of Calvin and Hobbes). (MS)
Brad Mitchell / 3187 Keynes Ct. / Mississauga / Ont. / L5N 2Z7 / Canada

**SCREAMING FOR CHANGE #2 / $2 & 2 IRC's**
5 1/2 x 8 1/2 - copied - 56 pgs. - English
A very thick punk zine that contains countless interviews with punk bands from all over Europe and North America as well as articles, photos, contacts and reviews. Lots to read. (MS)
George Mamalis / Gripari 13 / A. Pattisa 111 41 / Athens / Greece

**REVIEWS UNLIMITED #1 / $1 ppd.**
4 1/4 x 7 - copied - 24 pgs.
A small zine that is mostly made up of long reviews of fanzines of all types as well as a couple record reviews. The center pages fold out and contain artwork. A simple first issue. (MS)
PO Box 851 / Seattle, WA 98111

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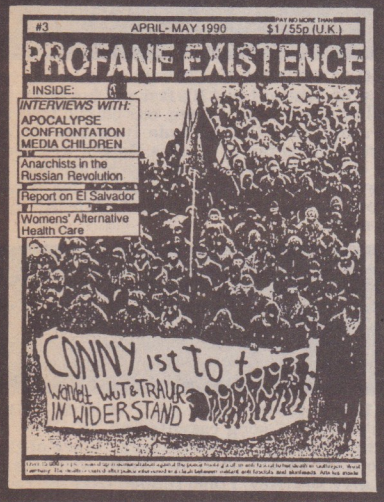


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ISSUE NUMBER

V

Assembled And Constructed By
John Yates,
In Collaboration With The Following Individuals;
Andy C. / Dick - Poste Restante / Lance Hahn / Lane Van Ham / Doug Minkler / Julee Peezlee / Persons Unknown / Profane Existence / Martin Sprouse / Jason Traeger / and Honey Owens-Yates.

**"We used to wonder where war lived, what it was that made it so vile. And now we realize that we know where it lives, that it is inside ourselves."**
*- Albert Camus*

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**I NEED STUFF!!** Need stuff for new fanzine coming out in the next few weeks. Trying to get as much different stuff as possible. We have/need band interviews, demo reviews, personal ads, and local and non-local scene reports each month. All contributions and/or monies are appreciated and will be recognized in the zine. All letters answered. Please send all correspondaence and material to : SAVAGE FURY, c/o Roger P. Toups Jr., 3925 Hillcrest Dr, Marrero, LA 70072.

**FUEL DEMOS AVAILABLE** - Sorry for the delay to those who already wrote and are waiting. Just got more tapes made and are sending them out. Demos are $3.00 ppd. We are also hoping to tour in late August, so any help appreciated. Write to us at PO Box 460845, S.F., CA 94146-0845.

**NOISY CONCEPT #2** out now..."The SXE issue" with Gorilla Biscuits, Chain Of Strength, Insight, Judge, Integrity, opinion, art and more! Send 50¢ or your zine of music for review to: Mike Thain, 621 Bassett Rd., Bay Village, OH 44140.

**WHY ARE YOU READING THIS?** Your subconscious knows good word food when it sees it, that's why Hotel Dire publishes zines of all imaginable types: Diners, surrealism, comix... Send a stamp for catalog. Hotel Dire, POB 18754, Rochester, NY 14618.

**WANTED-NYHC** Together 7", Token Entry 7", Underdog 7", Project X 7", 7 Sec's Blasts, Commited 7"s. Name your price and send it to Dave, 2704 Veser Ln., Willow Grove, PA 19090.

**WANTED:** Accident "Kill The Bee Gees", Bobby Sox "Scavenger Of Death", Judas Bullethead 1st 7", Shirkers "Drunk & Disorderly", Stoned "Phonebook Killer", Victims "No Thanks..." and others. Buy or trade - send for list: Steve G., 1443 W. Port-Au-Prince, Phoenix, AZ 85023.

**UNDER CONSTRUCTION FANZINE #2** out now! With Brotherhood, Uppercut, Insted, Discipline, Killing Time, Blackout Records, and more. $2.00 ppd. to Mat Guthrie, 84 Hillary La., Penfield, NY 14526 - what happened to John White (Oye)? Korri Pride is a theif.

**MONASTERY OF PORCUPINES** - 90 minute tape comp w/booklet. Only $4 (US), $6 (overseas) from David Schall PO Box 2143, Stow, OH 44224. Includes Caroliner, Suckdog, Humidifier, Insect Fear, Eeyore Power Toy, Big Butter, Hermanos Guzanos, Sockeye and more! 14 bands. 34 songs.

**HEARING IMPAIRED** new long sleeve shirts double-sided design out now "Is it ignorance or are you just deaf?" $10.00 ppd in the continental U.S.A.! Also watch for the new demo out soon. PO Box 575, Dracut, MA 01826.

**LOOK AGAIN FANZINE** needs distributors. Everyone can help. Sell two copies to your mom. We don't care. Profit quite small if any but you'd get a free issue at least. C.O.C, Cro-mags, Iron Christ, Cabal, Sam Black Church plus more in @ 60 pages in issue #2. Please write: LOOK AGAIN, PO Box 1090, Hudson, NH 03051.

**COLLECTORS!** For sale/ trade many rarities such as Misfits, Minor Threat 7" (red vinyl) and tons more. Please send a S.A.S.E. for a complete list. Ryan Sikorski, 10 Alexis Ct, Holmdel, NJ 07733.

**PENPALS WANTED!** Anyone from anywhere into anything. I enjoy D.C. bands, Verbal Assault, Op Iv, Reason to Believe, Pitchfork, Trusty, Calvin and Hobbes, herbal tea, reading, and recieving mail. Also trade flyers. If interested in building a friendship through the mail (into the same things or not) write to: Mark Rodgers, 8900 Tilden Ave, Panorama City, CA 91402. Hello, Dawn.

**AUCTION & TRADE:** Misfits - Beware 12", M.Threat - Red wax vinyl demo, Cro-mags 10", Youth Brigade Italian bootleg, Y.O.T. & Gorilla B. European version LP's, CCM 7" & more. Seeking desperately for any: Larm, Siege, Raw Power, old Negazione, Y.O.T, Nabat 7"ers, E.N.T., bootlegs & all of Fear of God. Everyone into noise/HC & most of all open-minded persons, feel free to write. Paolo Petralia, V.LE Beethoven 63, 00144 Rome, Italy.

**NAPALM DEATH VHS VIDEO** "Live in Japan" 1989. 50 minutes of Grind! Excellent quality $15 cash or m/o only! T. Moret, PO Box 631, Mt. Marion, NY 12456.

**XPROGRESSION RECORDS** presents Relapse "The Wrecking Ball" EP Michigan straight edge! Out March 30. $3.50 ppd. (USA) $6 ppd (for.). Cash or MO only! Payable to Bryan Leitgeb 317 Woodbridge, Grand Blanc, Mich. 48439. I'm looking for a "Chung King. . ." Judge LP and a Wide Awake shirt. Thanx. PS Howie I can't get ahold of you. Where is my stuff?

**WANTED RATTUS's** "Stolen Life" LP, "IHMISET" 7" EP, "Live On Tout" cass., "Uskonto On Vara" LP, and "Uskonto..." LP cover t-shirt by Pushead. Note; I am not a collector w/lots o' cash, just a fan who whish's to own and hear these release's. Contact: Jason McGregor, 5829 Thornaby Dr., Drayton Plains, MI 48020.

**STINKY FEET??** Simple home procedure eliminates and prevents reoccurring foot odor. No powders or charcoal pads. Guaranteed to work. Why ruin your next pair or expensive shoes? For info pac send $5 check or MO and SAE to Clear The Air, Box 1435 Station B London, Ontario, Canada N6A 5M2.

**TROUBLESOME LITERATURE FOR** absurd times and enough records available to drunkenly listen to for the rest of your miserable life" Write for catalogue $1 US/ 3 IRC's world. Also still available "Legendary Limited Worthless Collectors's Item", Reedickulust #1 thick (over 250 pages) and abhorringly stupid (says everyone), $4 ppd. Pogo on Your Fucking Face Distribution, Freddy the Bastard, PO Box 14932, Gainesville, FL 32604.

**GOING BACK TO GERMANY** Dec/Jan 90 and Copenhagen. Would like contacts, pen-pals, possibly place to stay? (can payway) things to do. Into SNFU, Septic Death, Libido Boyz, Red Hots, Bad Brains. Also into skating (street). If anyone comes to Phoenix I can exchange hospitality okay. Skip, 5308 N. Granite Reef, Scottsdale AZ 85253 USA PS Howdy to Costa in Bonn (what's your adress?)

**HELP!!!** 18 year old dude moving to the Miami Ft. Lauderdaly area. I'll be arriving in Naranja June 1st for the summer then I will be moving to Ft. Lauderdaly in October. Looking for people to hang out with. Interested in all types of music, skateboarding, grafiti, whatever. Please write to Rick, 215 Briarcliff, Battle Creek, MI 49015 or call 965-6261.

**T-SHIRTS.** Punk as ruck techno slam retinal disruption. Large selection of bands, animal rights and hippy patterns. Twelve bucks postpaid to USA; top quality; Lotsa colours. Send IRC or buck for list to Blotter, PO Box 175, Liverpool, L69 8DX, England.

**OUT NOW - LIVE RAGE,** the first W. Massxcore video! With bands - Wishful Thinking and Last Breath, plus the punk docu. "End of the World" 60 min. VHS $18.50 ppd. to Cinelust 351 Pleasant St (M1) #191, Northampton, MA 01060. No cash; US funds. Get the video they tried to ban.

**ROB AND NATE** want women! Rob likes parohial chicks in plaid skirts. Nate likes weird young women with big black hair. We are perverted young artists into hardcore, punk, thrash, industrial, and horror. We'll respond to any stimuli. Send photos (nude preferable). 741 Palma Dr., Salinas, CA 93901.

**GREETINGS LEFTIST PUNKS,** I am a 20 yr. old Australian who is looking for correspondence with any punks with leftist attitudes. I'm into peace, freedom, non-racism, etc. I like MDC, Misfits, Social Distortion, DOA, DK's etc. So if your like-minded, male or remale, vegetarian or vegan drop us a line. Greg Wood, 19 Quick Rd., Mitchell Pk, South Australia 5043.

**MISFITS FANS!!** You've heard about 'em, now hear 'em! Ghoul Squad "The Wonder Years" '83 - '87. 90 min. cassette only $10 ppd. Available only through Nosferatu Productions, 3790 El Camino Real, Suite 218 Palo Alto, CA 94306.

**WANTED: CORRESPONDENCE** with others who listen to the likes of Death In June, Current 93, Sleepchamber, Lustmord, Christian Death and others. I'm willing to trade many rare records, videos, and articles. Also, those interested in Alcister Crowley, please write: Broken M., Rd #2, Box 398, Birdsboro, PA 19508.

**CURB YOUR DOGMA** - Demo tape out now. If you like well produced industrial noise, don't delay. Very Scary tape. Send three dollars to 99 Turret St, Park Ridge, NJ 07656. P.S. Ooga Booga.

**THIS IS NOT AN AUCTION.** I have these records and only want $7 for any one. Total bargains here. Most take advantage of first come first serve. I have rare 7" by FOD, Subhumans, MDC, Dr. Know, Neos, Crucial T., Crude SS, Impulse Manslaughter, Lemonheads and a few more. 12" by COP, SOC, Terveet Kadet, Cancerous Growth, Chrnonic Disorder, Social Unrest, AOA/ Oi Polloi, Fartz. All rare and few more. Please call soon for ANT (407) 846-3937 or write 1526 Jason St., Kissimmee, FL 32743.

**FOR SALE: SWIZ** - down 7" one yellow, one green vinyl. Underdog 7". Black vinyl/2nd press, one blue 1 of 300 Vatican Commandos Hit Squad For God 7" 1st press send bids: Richard, 1403 S. Irwin, Green Bay, WI 54301.

**MY KINDS ZINE #1** now available! Interviews with Phantasmorgasm and Warlock Pinchers! Thoughts, cosmic truths! 10 pages. $1 ppd. 3705 W. 68th Ave. #405, Westminster, CO 80030. Anyone please send non-racist material for issue #2. Thanks!!

**PSYCHO JANITOR IS BACK** with an awesome new tape: Psycho Janitor Live! It's fast and funny as ever. With killer new tracks, covers, our classic favorites and the same "Fuck Off" attitude. It's perfect for any hardcore or metal fan of all ages. Send a well spent, measly, discounted $4 ppd. to Psycho Janitor, 120 Longview Dr, Longmeadow, MA 01106, for "Live!" and/or out first masterpiece "Come And Get It!" right fuckin' now!!!

**I THINK ABOUT THESE** records when I masturbate: Poison Girls "Chappaquidick Bridge" LP, "Hex" 12", "Where's the Pleasure?" LP, Dirt "Never Mind..." LP, Sears "If Only..." LP, Please help me find them! Big$. Ritt Dalton 214 Pierce St. #1, W. Lafayette, IN 47906. 317-743-1406. After May 5: 16081 Pretty Lake, Plymouth, IN 46563. 219-936-8282.

**DUCK DUCK GOOSE** tape and 7" onlyt $3! DDG's "Cretin's Alice" 7 song cassette and "Phil" 7" (includes their version of Scredriver's "Voice of Britain") both for $3 (US only). All orders sent within a week. Larry Morrisey, 11895 Hidden Lake, St. Louis, MO 63138.

**ATTENTION ALL BANDS!** Putting together a series of audio fanzines. Need music (all types). All contributors get free copy of complete comp. So send tapes and the such to: Darryl Pestilence, 249-2 Edwards St., Binghamton, New York 13901. We do interviews for my zine too.

**HEY YOU,** fucknose! Bullpress is the zine for your. Bands, send audio tape and we'll interview you, give you free ad space, review tape and spread your sound on a comp! Interested readers, send $2 to Darryl Unger 249-2 Edwards St., Binghamton, New York 13901. Bands get free issue they are in, same with contributors. All welcome, so don't delay, order today!

**STRAIGHT EDGE TAPE TRADER** want trade tapes and records with guys from New York, Washington DC, California and more. I have a large list. More than 3000 titles into turning point, Judge, Insted, In Your Face, Wrecking Crew. Write to Fleury Jean-Francois, La Bonne Rencontre 45, 7520 Vaulx, Belgium.

**500 RECORDS FOR TRADE OR SELL:** C2D Diary LP + 7", MDC Multi Death Corp. 7", American Youth Report LP, Disorder Perdition 12", Psycho 12" + 7", Attitude 7" (white), Stikky 7" (multicolored), Heresy flexi + Whose generation 7", Something to Believe In, Someone Got Their Head... Wants: Antidote 7", Violent Children 7", MOB Upset the System 7". Write to Fleury Jean-Francois, La Bonne Rencontre 45, 7520 Vaulx, Belgium.

**VIDEO CONCERTS** (VHS) includes such guitar greats as VH, Malmsteen, Vai and Blackmore not to mention such underground acts: Bad Brains, Gwar, and Red Hot Chili Peppers. For list send S.A.S.E. to: Video Concerts, RR 13, Box 99B, Egg Harbor Rd, Suite 106, Sewell, NJ 08080.

**TAPETRADERS:** I'm looking for tapes of following bands; Tad, Crime, Ministry, Pussy Galore, James Chance/White (also video). Will trade or buy. Your list gets mine. Write to: Matthias Bendrich, Engernweg 45, 4790 Paderborn, W. Germany.

**WANTED: RAPEMAN 7"** "Hated Chinee /Marmoset". Call John Yates on (415) 541-9043 PST (day) or at (415) 648-3561 (evenings). Would be willing to trade, but straight sale preferred, okay kids.

# CLASSIFIEDS 40 WORDS $2

**I'LL PAY GOOD MONEY** for these: Project X 7", Antidote "Thou", Wide Awake 7", Naked Raygun "Flamable", SSD Kids/Get It (sorry M. Zilner, lost your Boston address) current SE/Boston boots and Y.O.T., GB, etc. Live videos (PAL) please write: NF de Boer, P.C. Hooftsr 158, 1071 CH Amsterdam, Holland.

**PARTY AKIMBO'S** 6-song debut, "Somewhere East of LA" is now wavailable for only $6. Primal Productions 408-M Timber Branch Pkwy, Alexandria, VA 22302.

**ATTENTION NON PROFIT DISTRIBUTORS!!!** I have some Mexican Records specially to trade like; Massacre 68 LP, Sedicion LP, SS20 LP and some more. Write first for info. Miguel Angel Cortes 0. Apdo. 17-808 CP 11410 Mex DF, Mexico.

**LOU KOLLER WRITE** or call me soon. I miss you and your band! I ant my shirt back, Paul! Cory (215) 431-2655.

**MATERIAL WANTED:** The Cool lTraveler Newsletter needs articles, especially art reviews, photos, and classified ads: only $2/40 words to exchange inexpensive items representing places. Send info to Cool Traveler, PO Box 11975, Philadelphia, PA 19145.

**HARDCORE, THRASH, PUNK** mailorder specialists, t-shirts, EP's, video's, LP's, imports, rarities etc. Just in, Discharge, E. Hippies, E.N. Terror shirts. Send one dollar or IRC to DFM, Atalanta House, Old London Rd, Benson, Oxon, OX9 6PL, England. No bullshit. No ripoffs.

**SUB POP, TOUCH-N-GO,** Dischord, SST, Shimmy disc, Toxic Shock, Boner, Alt. Tent., Taang, and other labels all available by mail order. LP, cass, CD. Send today for free catalog!! Tarhead, PO Box 108, Lindenwold, NJ 08021.

**LOOKING FOR SOME** Texas punk? $7 buys the album $7 buys the compilation. Or $12 buys both! Send well concealed cash to One Star Wave, PO Box 653, Fort Worth, TX 76095.

**LONELY 20 YEAR OLD PUNK** seeks correspondance with understanding females, anywhere! I get asked out a lot but girls freek when I won't sleep with them right away 'cause I want more than a fuck. Any girls who feel the same, please write!! Into 7 Seconds, Fugazi, Smiths... All letters answered. Love, Andy. Box 112 5318 N. High Cols OH 43214.

**BOW TO GWAR,** and send me Gwar videos. Also want GG Allin, Rollins, Samhain, Cramps, etc. Will trade. My list includes everything from DRI to S.O.D. Write to Misery Productions attn. Glen Shappee 4369 Tiffton Dr., Saginaw, MI 48603.

**FOR SALE/TRADE** 1st 2 Drunk W/ Guns 7"ers, couple copies of each. Write Steve Kostyk PO Box 763 NY, NY 10009 or call (212) 228 2901 from 9-11 pm. Wanted odd Texas/ Aussie/ Jap 70s punk.

**ATTENTION! BANDS & LABELS:** Yet another warning about rip-off artists, this time about a label/distribution that operates from various PO boxes in Sweden. Chicken Brain Records lives fully up to their name and never pay their dues. We, the Dream Police, have been waiting for payments for nearly 6 months, and from CBR's catalogue we know the discs were sold ages ago. Don't get involved with them — they'll rip you off. No Aarhus, Postbox 3, DK-8381 Mundelstrup

**DUMP PATRIOTS DIE!** Wanna get rid of my D.Y.S. Brotherhood LP (X Claim original). Trade only for both Articles of Faith EPs. Also lots of other rec. for sell or trade, which I can't stand anymore. Esp. Misfits boots (all records in good condition). No rip off. Write! Stefan Riebesell, Vereinsstr. 29, 2000 Hamburg 36, W. Germany.

**WANTED: A MINT** copy of H.R. Giger's "New York City" book. Will pay the price of a new copy. Must be in excellent condition. Write or call: Professor Oblivion, 16025 Cambrian Dr., San Leandro, CA 94578. (415) 278-7416

**TRADE:** End the Warzone, Morbid Angel, Septic Death, Minor Threat boot, Infest, Upset Noise/Warfare split 7", Negative Approach boot, Raw Power 1st LP. Wanted: Straight-Edge, Deathwish, Koro, DC, and more. Oliver Simonpietri, 62 Rue Somremy, 75013, Paris, France.

**APATHY WILL GET** you nowhere: 13-song demo from Milwaukee's own Demise. Strong hardcore with intelligent and occasionally humorous lyrics. Now available for $3 ppd in the U.S., $4 overseas. Duwayne, 2401 W. Layton Ave., Milwaukee, WI 53221.

**I ONLY HAVE 10** Bad Religion and 6 Sham 69 1989 European tour posters left that I brought back from Germany. Each is 20"x30". Will trade for Accused or Chili Pepper posters. Otherwise they are $10 ppd. Cash only. Shipped in tubes. To: Santana! Box 284, Paxton, NE 69155.

**DEMISE, 14 SONGS** of brutal hardcore! $2 U.S., $3 world. Write to Grinch, 1524 Marion Dr., Glendale, CA 91205

**HEY, I HAVE TOO** many Mudhoney (gatefold w/ poster) LPs, SubPop 100 LPs and Soundgarden 7"s (blue). Get 'em while you can. Also selling Misfits "Evilive" (green). Write me at Matt, 4748 Forest Bend, Dallas, TX 75244

**I WOULD LIKE** any California hardcore buffs to contact me. I'm coming over this May, hopefully to work, and I'm a ggod drummer and would love to join a band. Please somebody reply, all letters will be answered. Thanks a lot and cheers. Andrew Chatterton, 15 Dawson Rd., Beeston, Leeds LS11 7AS, England

**I'M SEARCHING FOR DYNAMIC** individuals into creativity, self-expression and deep conversation. I enjoy meeting new people, adventure and music by Dead Silence, Dissent, Operation Ivy, Janes Addiction and many others. I will be traveling to Passau, W. Germany in July '90 and would like to hear from people from that area. Anyone write to Tammy, 130 13 Place, Mankato, MN 56001 U.S.A.

**COCKSTRONG PRODUCTIONS** wants you to be famous. Our comps are midwest distributed with possible airplay. Everything submitted is used so send your release today! Cockstrong Prods, PO Box 851261, Westland MI 48185

**COCKSTRONG PRODUCTIONS** newest release. Scruffy Tearaways "Demo-lition By Neglect." $4 ppd cash/m.o. to "cash" please. PO Box 851261, Westland, MI 48185

**SIN CITY SUPPLIES** coolest rare stickers: punk HC, SCA industrial thrash, reggae, metal, new wave, cult horror. Low prices. Send $1 for catalog of stickers, leather and jewelry to Sin City Supplies, 1320 Franklin Ave, Las Vegas, NV 89104

**NEED FRIENDS IN BOSTON!** I'm male, 16, straight edge, vegetarian, musician, artist. Into hardcore, punk, ska, cult movies, animal rights, the occult, flyers, tape trading, going to shows and meeting people in my area. Also interested in starting a band and maybe a fanzine. Jesse, 143-B Whitcomb Ave, J.P., Boston, MA 02130. P.S. Fuck off to all racists!

**WANTED: MISFIT'S - "BULLET",** "Invasion From Mars"; Bad Religion - "Suffer"; Samhain - "Unholy Passion". Plus, if anyone has anything on Drew Barrymore (little actress who played in E.T., Fire Starter) let me know. I'm her biggest fan! Rick C./PO Box 1342/Waukesha, WI 53187.

**RECORDS FOR SALE!** Antidote 7", A.F. 7", many rare Misfits records, Youth of Today 7" and many more. Plese send a SASE for a complete list. Kevin Sabarese, 5 White Oak Dr., Colts Neck, NJ 07722

**WANTED! UNDERDOG 7",** Crippled Youth 7", The Abused 7", Negative Approach 7", Judge Chung King 12" and Negative Approach Tied Down 12" w/green cover. Will buy or trade. Kevin Sabarese, 5 White Oak Dr., Colts Neck, NJ 07722

**POWER, SPEED & SPLATTER** bands still needed for side 2 of Rancid Decay comp! Hurry up and send in high-quality tape. All bands used will get a free copy. Lance Christman, 110 Woodview Dr., Horseheads, NY 14845

**LOOKING FOR 7"s** of: Crucifix, Deep Wound, Antidote, Electric Deads "Order," Ripcord and Heresy flexis, Wretched/Indigesti 7", Pandemonium 7"s and 1st LP, Vorkriegsphase 7", DYS "Brotherhood," etc. I have Stalin "Stop Jap" (RV) and "Mushi" pic disc LPs, Gastunk 7"s and "Dead Song" LP, Outo/SOB boot 7" (RV, BV, GV), Rattus "Ihmiset" 7", C2D 7" etc. Send lists: WSD, 122 Gillett, Painesville, OH 44077

**NOW YOU CAN OBTAIN** one of the most disturbing poetic works of the '90s and still help a starving artist with typesetting costs and other misc. expenses (so I can do another one). So send $6 ppd (m.o. only payable to the Plowmen) to POB 414, Whitby, Ont, Canada L1N 5S4. Ask for "Cultural Decay" by Robert M. Thxs,

**FOR TRADE: NAPALM DEATH** - live 7" and LP-Bonus 7", Fear of God - 7", 7 M.O.N. - 1st 7" and flexi 7", Misfits - Violent World 7"/Beware 7"/Cough cool, she 7"/4 Hits From Hell 7", Septic Death - live 7", Minor Threat - Buffhall 7", Lärm-LP and more. Write to: Pascal Claude/Turmatthof 53/CH-6370 Stans/Switzerland.

**LOOKING FOR MISFITS** "Attitude" and Guns N' Roses "Live Like A Suicide" (Uzi/Slash Records) plus anything signed by Glenn Danzig or any of the Misfits, Samhain, and Danzig groups. If anyone has Glen Danzig's address, please write! Rick C./PO Box 1342/Waukesha, WI 153187.

**LONELY MALE LOOKING** for female pen-pal with an open mind. Preferring someone who lives in the Milwaukee/Waukesha area. Fav's: Misfits/Samhain, most hardcore, most 60's rock, skating, and pen pals. Rick C./PO Box 1342/ Waukesha, WI 53187. Send photo if possible.

**ATT'N: ALL BANDS! GAINSAY** is organizing tape compilations. Please send 2 songs, lyrics, photos (for booklet), and address immediately! Guaranteed free copy! No sexist, racist, or fascist bands. Gainsay/115 Candlewyck #704/Kalamazoo, MI 49001.

**MALE, 19, WANTS TO** correspond and tape trade. Into Fugazi, Operation Ivy, Bad Religion, DC Bands, Subpop, Dissent, NYHC (not all), Mind Over 4, 7 Seconds, NOFX, Verbal Assault, Plaid Retina, Conflict, Ministry, Nausea, and more. Also do a zine. Letters answered fast! Please write! Joel Wick/115 Candlewyck #704/Kalamazoo, MI 49001. Any contributions accepted.

**UNEDUCATED EYES** zine out now, #1 including interview with PoorExcuse and I need ads at these fine rates 5.00-4/4, 2.50-2/4, 1.25-1/4, .75-1/8. People and bands send contributions, oh yeah zine is $1 ppd. Thanx. Matt Goldberg, 43 Plochmann Lane, Woodstock, NY 12498.

**UP FOR SALE:** Ska records, all great condition, all played once. Send SASE for list. Also 14-hole oxblood Doc Martens, steel toe, size 11. Very good condition, first $75 takes them. Dave, 728 Grove Ave, Southampton, PA 18966-3439

**SPORTING BACHELORS** Fan Club - Ultra rare cassette, "Live, Drunk and No Excuses." $5.00. Hear the Sporting Bachelors at their hardcore, no-holds barred rawest. $10.00 includes cassette, photos, and huge promo package. Find out why Joanna Storm, Amber Lynn, Tracy Lords etc...are among their most fervent fans. Album out now on Dionysus Records - ID 123315. 69 Wendover Dr, Huntington, NY 11743.

**HORROR, GORE, SPLATTER, OCCULT,** etc. bands interested in being on a comp. tape...write. All bands chosen will recieve a copy of the tape. Every tape submitted will be reviewed in my horror zine. Tim, PO Box 831, Reisterstown, MD 21136.

**PURE SPLATTER!** Purity Horrorzine #1 out now! No Nazi's or racists featured. Horror/gore art, comixx, musick, reviews, etc. 46 pages. $3.75 money order (add $2 overseas) to Tim Renner, PO Box 831, Reisterstown, MD 21136.

**TAPE TRADERS,** your list gets mine - over 200 shows - Punk/HC/Goth/Noise - and lots of NM Army. Neil, 2 Hardwick Ave, Blenhiem St, Hull, North Humberside. Plus any females into the above who wants a Penfriend, please write.

**HEY ALL YOU MOSHERS,** Punks, Thrashers, Skinheads and anyone else who wants to advertise in a new fanzine, including personal ads. Out Now!!! Need band interviews, artwork, letters and personal ads for this new zine. Send 'em quick. Send all correspondence to: SAVAGE FURY, c/o Roger P. Toups Jr., 3925 Hillcrest Dr, Marrero, LA 70072. Act Now You Wanks!

**TO PEOPLE WHO** wrote before, send a letter. To those who haven't, do the same. E.R. of the Disappointments PO Box 1566, Muskegon, MI 49443.

# CLASSIFIEDS 40 WORDS $2

**VISIT** New Blood Tattoo in Mukegon, Michigan.

**SQUAREHEAD** needs intelligent mail friends! He's into: animal rights, atheism, positive living (drug/meat free), music (Nausea, Crass, Fugazi, Subhumans), trading tapes/ art/ recipes, arguing w/nazis, anything! Send photos, long letters, (especially females) to: 276 Sandowne Dr, Waterloo, Ont, Canada.

**ATTENTION BOSTON:** Bass, Drums and possible guitar needed for band. Influenced by real early Misfits (Cough Cool +). Have experience, material, equipment, space...Dedication and attitude a must. Don't care whether you can play or not as long as you have the desire. Send info: A R, Box 424, 89 Mass Ave, Boston, MA 02115. Vinyl ASAP.

**SSD T-SHIRTS.** Yellow logo on black 100% cotton Beefy-T. Short sleeve $10, long sleeve $15, hooded sweatshirt $25. Cash or money order only payable to A. Milletics. Send to Gunthum Inc., PO Box 26, Philadelphia, PA 19105.

**FOR SALE:** Judge "Chung King", white wax; G.I. "Finale" 2 LP's live, green vinyl; Gang Green "P.M.R.C. Sucks" 12" green vinyl; Dag Nasty "Trouble Is/Never" green wax; 12XU 12" green vinyl; Hard-Ons/Stupids No "No Cheese" 10" red wax. 7"s - Gorilla Biscuits, yellow wax; NYHC "Together" comp. yellow vinyl; Sloppy Seconds "Come Back Traci" clear; Minor Threat "Buff Hall"; Husker Du "8 Miles High" blue vinyl; Bad Religion, Meatmen "Vintage Meat"; Verbal Assault "Tiny Giants". If you would just like to have a recording, send tape & stamps and I'll be happy to do it. Dave K., Box 2514, APO NY 09063.

**HEY METALS,** skins SE guys, punks, brains...if you have the Violent C. 7", Necros "Sex Drive" 7" (orig.), Genetic Control 7" and testpress from 12" "700 Club" or another old ('83) US HC/Punk stuff then write me. Lot Bootleg/Original recs for trade. You will not be disappointed!!! Write: Patrick Nikolaus, Burgstr. 35, 8740 Bad Neustadt/S., W. Germany.

**RECORDS FOR SALE: R.O.T.A.** "Innocence" 7"; Bags "Survive" 45; Happy Flowers "Songs For Children" 7"; Neon Christ 7"; 45 Grave "Black Cross" 7"; Stiff Legged Sheep 1st 7"; D.O.A. 1st 7"; Toxic Reasons "Ghost Town" 7"; Drunks With Guns 7"; Faction "Dark Room" 12"; Highest bid gets it. Write: B. Mess, P.O. Box 9021, Peoria, IL 61614.

**MEYNARD** Where have you gone? Do you live in Hawaii now, have you gone back to Boulder? I may have loved you if given half a chance. Please get in touch with me, I haven't forgotten. Adair, Box 2440, Suny Purchase, Purchase, NY 10577.

**A.T.I.** "Out Of The Basement" cassette. 23 songs spanning 2 years of NJ comic-core. Includes lyric sheet. $4.00 ppd. Damn Straight issue 1 w/Close Call, Turning Point and more. 50¢/1 stamp: 137 Ashford Rd, Cherry Hill, NJ 08003.

WANTED: Chrimpshine LP; Embarassment "Sex Drive" EP single; Fugazi Sub Pop 7"; Rapeman 7"s; SY/Mudhoney 7"; Ignition flexi "Anger Means"; Drunks With Guns 7"s; Sub Pop 100. Send asking prices (be serious please!) and yr. wants for my haves. (Will gladly trade if wants/haves match): Steve, 1938 Pepperell, St. Louis, MO 63146.

**FLYERS WANTED FOR TRADE:** Doughboys, Descendents/All, Dag Nasty, SNFU, Hard-Ons, Replacements, Minutemen/firehose, Husker Du, Soul Asylum, Chem. People. Xeroxes would be great, I'll send back an equal amount. If you want to trade live audio/video, or are hugely into any of the above bands and want a friend in Michigan, write! Brad, 2459 Cora, Wyandotte, MI 48192. WWCG - if you read this write!

**LIVE/DEMO TAPE TRADERS:** Cure (especially Prayer tour shows), Psychic TV, Neubauten, any bands on Wax Trax!, 4AD, Some Bizarre, Mute, punk and hardcore also. Send list, all letters answered! Paul Richardson, 85-51 88th Street, Woodhaven, NY 11421.

**HI, MY NAME IS FRED** and letters are my thing, I love 'em so fucking send me one. I will respond. Please, nothing real scarey. 2606 South 1100 East, Apt. A, SLC, UT 84106.

**WANT: RHINO 39** "Xerox", Randoms "Lets Get Rid of...", Alley Cats live photo sleeve, all on Dangerhouse. Lee at Dionysus PO Box 1975, Burbank, CA 91507 USA.

**HEADBANGERS:** Record auction: all Metallica pic discs; Creeping Death gold & blue; Jump In... red; No Life Till... boot 7"; Ride The... 1st press Megaforce. Also Exodus "Fabulous..." pic disc; Sodom clear; Napalm Death gatefold + 7"; many cassettes & CD's. Will accept HC records as trade. Send SASE for list: Stefan Petraske, 15 Silvermine, Canton, CT 06019. (203) 693-1697.

**BOMBSHELL** Fanzine #2: Verbal Assault, Sticks and Stones, In Your Face, Shades Apart. $1.50 ppd US. Shirts 4-color, 2-sided, Beefy-T (XL): Long $10, short $7 ppd. Cash/check/MO to Pete Larsen, 6608 Woodstream Dr., Seabrook, MD 20706.

**GOSPEL CHOIR MUSIC:** 1. Nuclear meltdown. 2. Subhumans. 3. Death invasion. $9.50 for each cassette. Contact Anthony Russ, 1324 Bundsa Pky, Indpls., IN 46208. Also chapbooks: Transmigration, Nightmare, Vision. $3.95 for each chapbook. Sheet music - vampire. $2.95 each. Frankenstein.

**THANK YOU!** to all the way cool people who wrote to me. Sorry I have not been able to write you back. I have been in California since December. I will write you all soon. Chris Smith. (Anyone else interested in writing me my address is 439 Keoniana #705, Honolulu, HI 96815.) P.S. Send flyers, zines, demos, pictures, or anything on or about your scene.

**BUY OR TRADE** post/rock. U2 7" (Japan) New Years Day. R.E.M. Fall on Me 7", Don't Go Back To Rockville 7". The Secret Police's Ball 1+3. Live For Life Cancer Album. Souxsie Peek A Boo numbered tape (U.K.) Make offer on any or trade. Jason Nelson, 106 St. James Pl., Glenden, PA 19036, USA.

**INTERESTED IN CONTRIBUTING** to a new LA zine? I need people that go to all the local shows who are willing to write reviews and or a calendar of shows and events! Anything else you'd like to contribute is welcomed! Write to: Thami, 1436 N. Vista #5, Hollywood, CA 90046 or call (213)876-5383.

**I NEED STUFF** for #1 of my zine. Free zine with submission. Just no obscene material. Opinions, poetry, drawings, etc. Classifieds 2¢ per word, 15 minimum. Write for other prices. Send to Irene, 98-1288 Kaonohi St. Aiea, HI 96701. Thanks.

**MISFITS, SAMHAIN!!!** Looking for anything on those bands 7", 12", bootlegs, flyers, pictures, articles, interviews, lyric sheets, etc. Also looking for: Samhain: Samhain Grim (cassette) and Misfits: compact disc #2 w/ Last Caress on it. Send lists and price to: C. Charette, 4442 Adam, H1V 1T6, Montreal, Quebec, Canada.

**NEED US**-vinyl such as Neon Christ, Dischord 7"s, Koro, Misfits, SSD + Napp. 7" + lots more. Can swap for Japan stuff: Outo 7"s, Lipcream, Confuse, Sob...and Euro Classics/Heresy, Mob 47, Negazione, Anti Cimex, etc...Mail to: Till Neurath, Leobener Str. 4-617, D-2800 Bremen 33, W. Germany. Phone (0421)21-01-47.

**OUT NOW AND UNLIMITED:** Metal Gives Us...V/A, Subvert "Madness", Joyce McKinney 7" and Desecration "Who's In Control" (+flexi) $4/5 ppd. surface/air - ask for whole sale! Trades welcome. Write to: Till Neurath, Leobener Str. 4-617, D-2800 Bremen 33, W. Germany. Phone (0421)21-01-47.

**DEAR MR. KEVIN SECONDS:** you owe me records for $456 since Oct 86. I can't do anything but wait. Thanks for this treatment, Mr. Positive Force! Keep up your great work! Till Neurath, Leobener Str. 4-617, D-2800 Bremen 33, W. Germany. Phone (0421)21-01-47.

**BUY OR TRADE** post/rock, R.E.M. 1st indie 7" Radio Free Europe (Hibtone). Police 1st indie (Illegal) 7". Cure 7" Killing An Arab fiction print. 10,000 Maniacs first two records "Evening in Torpor", "Secrets of Iching" reprints. R.E.M. 12" Orange Crush, orange vinyl promo. Make offer or trade on any. Send to Jason Nelson, 106 St. James Pl., Glenolden, PA 19036, USA.

**DIRGE:** "matrix" EP 3 songs of mutant metalcore from the band that pissed off the industry's biggest shitheads. $3.00 ppd. postal money order only payable to Jim Hogan. Heatblast Records, PO Box 491, Eatontown, NJ 07724.

**I WOULD LIKE ANY** information about the cable show: "You Can't Do that on Television" (Nickelodeon). Peter Smith, 1512 W. 48th St., L.A., CA 90062.

**TIRED OF SEEING** the same old classifieds? Well then read this. Limited edition two-colour cover (black and red - ha, ha). Hot off the presses Canadian H.C. with spice! One Blood demo. $3 ppd. everywhere c/o Omar Sheriff, 35 Fountainhead Rd., Apt. #1805, Downsview, Ont., M3J 2V7 Canada

**DESPERATELY SEEKING** a contact address for a Toronto HC band named One Blood. They are rumoured to be "the next big thing." Any information leading to their whereabouts gets a free Missing Link 7". Write me at the Anti-frat c/o Steve, 46 Elmwood, North York, Ont., M2N 3L7 Canada

**CAN'T GET ON SUBPOP?** Try us! Behemoth Productions looking for all types of alternative music, for the first of several planned compilation cassette fanzine/press kits. Bands please send tape, bio. Everyone else send artwork, letters, opinions and anything else to Behemoth Productions c/o R. Lopez, 180 34th St., Lindenhurst, NY 11757

**IT'S ANARCHY, GORE,** Thrash, Serial Killers, Anti Nazis, X and more. All hand-screened 100% cotton t-shirts. This month's special is "Death before Dishonor" skull and cross. $6.66 plus postage and handling. Send a SASE for info list and/or correspondence to: Psychotick, PO Box 18205, Seattle, WA 98118

**HARDCRY! A NETWORK** zine... a new zine to fortify communications for people to write others w/ same interstes for known & unknown bands to sell their wares. Promoters/club bookers to advert for touring bands on the move. Record sellers/buyers send in lists. 16453 Richvale Dr., Whittier, CA 90604

**PEACE OF WHAT?** In it: censorship, racism, police abuse, vegetarian stuff, news, art, interviews w/ Bhang Revival, Rise; Panama, Austria scene reports, C.R. skate scene, more. Get it now. Only $2 ppd or trade, to P.O.W., 728-2150 San Jose, Costa Rica

**WANTS: MORBID ANGEL** - 7", Filthy Christians/Gnax - split EP (pink!), Siege - 7" (boot), Antidote - "Thou Shall Not Kill," E.N.T. - "Live" LP, Agathocles Gism - 7" (boot), Confuse - 7" (boot), Fear of God - 12" Outo - "Many Question" 7", Zouo - flexi, Gai - flexi, etc.! Write to Seraphic Decay Records, Kamms Plaza-Suite 136, 3778 Rocky River Dr., West Park, OH 44111 USA

**LOOKING FOR ANY** books on Nestor Makhno and the Ukrainian rebellion. Also any books written by Kropotkin. People willing to sell them or book distributors contact me, help! Dan Michener, 14912 1st Ave S., Burnsville, MN 5 5337

**HOMOPUNK BAND** forming. Influences: Germs, Avenger, Stooges, Subhumans, Code of Honor, Runaways, Crass, Phranc, Youth Brigade, Etc. No clones, breeders, disco bunnies, posers, scene sheep. If you're a queerboy and rock and mean it, get in touch. We need a bassist and a drummer. This is war on many levels of many scenes! Respond: Felt/ Nihilson, PO Box 77731, S.F., CA 94107.

**7" AUCTION: DOA** 4 song from '78, Echo & Bunnymen 1st on Zoo, Eyes TAQN, Husker "Amusement", Jerry's Kidz "Marionetts", Really Red "New Strings", Social D "1945" on Faulty, Urinals "Sex". Deadline 15th of May, Dionysus Records, PO Box 1975, Burbank, CA 91507 USA. Send $1 for catalog of 50s - 90s garage/punk/psych discs and mags, lotsa singles.

**BAD BRAINS** - no, it's "the Bobby Brady Experience" happening HC out of San Jose, CA. We've got fifty out of a hundred demos left so act now before it's too late! Send $3 (no more trades please) to the Bobby Brady Experience, 2912 Warrington Ave., San Jose, CA 95127. Also! Does anybody out there want to trade Soulside "Less Deep..." for my original print Poison Idea "Record Collectors..."? Take adv. of this offer now! Today! Before I change my mind! or find a job and buy my own@ I also have the Crimpshrine LP for the highest bidder.

**THE POLISH HAVE INVADED!** Fresh out of Poland: Armia LP intense raging hardcore! ($6 ppd within USA). Also available: "Jak Punk To Punk!" comp LP featuring Armid, Dexerter, Abaddon, etc - Good stuff! ($6 ppd. within USA add $1 for overseas orders). $1 from each sale goes to N.O.R.M.L. to help the marijuana legalization movement. Write to Bloody Boogers Records, 452 W. Ambleside Rd., Des Plaines, Il 68816.

# CLASSIFIEDS 40 WORDS $2/ 60 WORDS MAX

**LYDIA LUNCH/ R KERN** videos: Fingered, Right Side Of My Brain, Death Valley 69, Submit To Me and other obscure films featuring Rollins, Lung Leg, Sonic Youth, Foetus, etc available now. Send for catalogue from Deathtrip Films, PO Box 1322, NYC, NY 10009.

**TORN SCROTUM #2** is out now! A truly alternative strangezine with really fucked art, poetry, comix, articles and much more. Meant only for horribly damaged minds! $3 ppd, and well fuckin' worth it: TORN Scrotum, PO Box 293, Welland, Ont, Canada L3B 5P4.

**FUCKIN' HUNDREDS OF** fuckin' kick ass records, cassettes, CD's, videos (pal and NTSC), shirts, sweats, mags, zines and loads more shit from UK, USA, Japan, FInland, Denmark, Sweden, Chile, Poland, Australia, Norway, Brazil, and who knows fuckin' where. Send a big fuckin' SAE or 2 IRC's now for our latest list to: Full Circle, 12 Bell St., Newsome, Huddersfield, HD4 6NN, UK.

**POISON IDEA** - Getting the Fear. 12" red on white marbled vinyl numbered limitted edition of 1000. comes with huge fold out poster. I only have a few, so if you want one, better order quick. $25 ppd 5610 SE Steele St., PDX, OR 97206.

**FREE CATALOG AND STICKERS.** Yes you too can become one of the countless thousands who have received a hearty helping of our beefy media 'chunks', we like to unload all sorts of annoying flyers and such on the unsuspecting correspondent. Media Blitz Productions, 5610 SE Steele St., PDX, OR 97206.

**BEYOND REASON DEMO:** Straight hardcore band with 6 songs. Comes with sticker and lyric sheet. don't worry I won't dich you over. Ya'll get it. Send three bucks to Scott Johnson, 15505 SW 82Ct., Miami, FL 33157; cash or money order.

**OVERKILL RECORDS** has been ripped off by our distributors...So now Kiersten and I are selling our personal records to try to make up for that loss. Look for our ad to see what we have. Ron-Overkill Records.

**VIDEO MAYHEM!** For sale: Extreme Noise Terror, Death, Minor Threat, Motorhead, Broken Bones, Misfits, Samhain, Negative Approach, Embrace, Carnivore, Stranglers, Meatmen, GWAR, Hawkwind. $2 or trade list for list of ultra-rare material. Dr. Metal, PO Box 27763, Wash: DC 20038-7763

**I'M LOOKING FOR** someone with a sense of history! If you like Renaissance art and lit., early punk, X-Ray Spex, recent folk, science fiction, RAH, Depeche Mode or any combination of the above please write me. Ziya Khanum Reynolds, 1018 W. 38th St., Kansas City, MO 64111

**SEE HEAR MUSIC-RELATED** magazines and books: We carry fanzines, music magazines and books, and comics. All types of popular music, past and present, including hardcore, punk, garage and much more. Mail order catalog $1 or 4 IRCs. Wholesale inquiries welcome. See Hear, 59 E. 7th St., Dept. MRR, NY, NY 10003

**DISILLUSIONED #4 OUT** now! 75¢ ppd. This time we have stories, strange interviews and a neat contest. Free 50-word classifieds next issue! We need gruesome artwork and stories so please contribute. Disillusioned, 4041 Nicholl Ave, Muskegon, MI 49444

**HEY EVERYBODY,** ya you. Please send art, poetry, articles, interviews, etc. for my zine that I'm making. Also send letters to me, I trade dubbed tapes too. Send tapelists. Thank you for your support. Mitch Robbie, 12218 D County Rd. 11, Burnsville, MN 55337

**INFOCULT IS THE** Journal of Strange Information. Premiere issue out now. Elvis/Manson/Scientology connection. End o' the world. Violent India. More. $2 cash or check make to J. Walsh. Infocult, PO Box 3124, East Hampton, NY 11937

**HIGHEST BID GETS** Mr. Epp, Green River Tash Forse, Mudhoney black, Mudhoney/Sonic Youth clear, Dope Guns Fucking #1, Soundgarden, Nirvana, Identity Crisis, Uaines, Lazy Cowgirls test pressing, Night + Days, Fallouts, 64 Spiders. Michael, PO Box 986, Issaquah, WA 98027. (202) 226-2843

**I'M 16, ANTI-RACIST** and straight edge, looking for a pen pal into the hardcore scene. Want to hear fro people from Michigan and all over. Write Nate, 6061 Elmwood Rd, Cass City, MI 48726

**FOR TRADE/SALE** - 7"ers: Gorilla Biscuits (yellow), MDC - Multi Death Corp., Tad/Pussy Galore, Evil I Do Not (box set), Danzig - Trouble, We've Got Your Shorts comp. 12"ers: Misfits - Evilive 12", Live Night, Samhain - Unholy Passion, Gorilla Biscuits (purple), Y.O.T. Breakdown (Wishing Well), TAD - (gatefold + poster), SubPop 100, Naked Raygun - Treason (pink). More info Doug, 11 Country Lane, Collinsville, CT 06022.

**DO YOU LIVE** around Ft. Stewart, Georgia? Savannah? Do you like getting waysted, tripping, tattoos, the Germs, Rudimentary Peni, X, Social Distortion, Black Flag, drawing, etc.? Do you want to start a band? Then drop me a letter and we'll see what we can do. Send letters to: Josh Mason, B. Co. 2/7, Ft. Stewart, GA 31314.

**THE WRETCHED ONES** - t-shirts L or XL $8 ppd. Limited. Also Mental Decay 7", bone crushing punk and roll $3. Ava. from Headache Records, 47 Myrtle Ave., Midland Park, NJ 07432

**INTERNATIONAL PUNK/HC AUCTION** - 1st part has about 200 albums, including Rattus, Leuzemia, Stalin, Impact, Kohu-63, Colera, Ratos de Porao, Sods, Zykome @, Adverts, Aheads, Dragons, Though Criminals, Psycho 1st, Metasystox, Misfits/ Samhain boot, Existenz, Eppu Normaali, etc. Ends 3 months after this MRR comes out, 2nd auction will have 2-300 7"s. Send SASE to: Ron Lacer, 41 Mystic Ave., Medford, MA 02155.

**"STOP RACISM:** don't let bigotry go on, do something about it. Don't let this crime go unchallenged, end it now before you're the one who's judged." Show everyone where you stand and get a t-shirt with the above quotations and a picture of Martin Luther King. Black on white, large and XL only. Send cash to: Al Snyder, P.O. Box 85823, Seattle WA 98145-1823.

**WE NEED A FUCKING DRUMMER!** Providence, Rhode Island-based band. Our influences/style of music similar to Discharge, Disorder, extreme noise terror. If anyone is interested call Ben at (508) 222-8393 or Bob at (401) 421-1091. No lazy bums or rockstar types need bother.

**XXX** - I am looking for any Youth Brigade to buy, and penpals galore! Into all S.E. shit. Write! I'm a S.E. girl surrounded by uncaring S.E. guys. S.E. guys and girls write! I love to get and answer letters - from any fucking place! Cori Churdar, 4848 High Oaks Blvd., Toledo, OH 43623 (419) 885-1386.

**RARE EARLY 80's ZINES** flyers pix trade sell Greak DK interview (Philly 82) concert reviews BFlag, X, Girlschool, Necros, Minothreat (79-85) flyers - Fear DK Circle Jerks much more S.A.S.E. for complete list J.A. 800 Bayshore Brigantine N.J. 08203.

**OLD HC ZINES FOR SALE** - Mostly from the mid-80s; all are in good condition. Prices average around $1-$2. Included are Flipside 37-63, and lots of foreign (English language) and photozines. Send SASE for list: Ron Lacer, 41 Mystic Ave., Medford, MA 02155.

**HI! I'M JEFFREY.** I sing and play keyboards, using my original compositions. I enjoy what I do, and want to share it with you! My exciting free tape catalog will help us get acquainted. "Jeffrey" Box 301, Indiana, PA 15701.

**MISFITS/SAMHAIN** get tons of flyers, interviews, lyric sheets, discographies, pictures, etc for $5 and $1 postage. For those of you who have already got the first packet, I have a second one, with more flyers, pictures, old interviews, etc. $7 plus $1 postage. KM, PO Box 867262, Plano, TX 75086-7262. Ph # (214) 517-1230. Call for current list of recirds!

**PRIMAL PRODUCTIONS** - Cool t-shirts, stickers, posters, 'boards, jewelry and. . . Oh Yeah! . . . Great fucking music including original Animal Logic 45's, EP's Party Akimbo cassettes and more. Write to Primal Productions 408-M Timber Branch Pkwy. Alexandria, VA 22302.

**7"s UP FOR AUCTION:** Cause For Alarm (original), Abused (original), Hard Stance (red), Headfirst (purple), Insted (gold), Sick of it All (1st), Underdog (1st), Warzone (1st and 2nd orange), Wrecking Crew, Youth of Today "Can't Close..." (orig. 1st), Beastie Boys "Pollywog" (orig.) plus Alone in the Crowd test pressings. Send bids ASAP to: Brian, 2028 West Main Rd, Midd, RI 02840

**PARTY AKIMBO** - "d.c.'s funk/metal monsters" will be appearing live in March at: the Chamber in DC 3/1; Georgetown University 3/2; the Grog in Baltimore 3/9; BBQ Iguana in DC 3/16; CBGB in NY 3/18; Max's on Broadway in Baltimore 3/20.

**ATTENTION PROMOTERS!!!** We need booking numbers in every state for the Apocalypse/Confrontation. US tour this summer. We plan to start in California in late June. Please get in touch and send info! Press kits soon!! Send to: Ben, Crust Records, P.O. Box 2308, Plainville, MA 02762.

**ANDY SCOTT** - I'd like a full scale explanation for why you dissed me. P.S. Tell H.R. to knock it off! yer Uncle Fester 20099 Moenar, Detroit, Michigan 48234.

**RARE PUNK & HARDCORE** for sale! U.S., Japan, Italy, Germany, England, and others. Abraisiue Wheels, Bad Religion, C2D, Disorder, English Dogs, Freeze, Gang Green, Government Issue, Heresy, Heart Attack, Justice League, Lip Cream, MOB 47, Neos, Necros, Poison Idea, Rattus, Stalag 13, SSD, 7 Seconds, S.O.B., Uniform Choice, Wind of Change, Youth of Today, and a shitload more! Call: Hal Roman (213)852-0916 or send want lists with a stamp to: Hal Roman, 110 S. Harper, L.A., CA 90048.

**SHEET MUSIC!** I need bass tablature w/lyrics of any punk/hc songs. I just need copies. Send lists to: Mike, 46 Old Hillsboro Rd., Henniker, NH 03242.

**AUCTION:** Youth Brigade(LA) first LP "Sound and Fury" original issue. Totally different recording and many different songs from the common issue. Different cover art, insert. The record is absolute mint, cover has very minor ring wear! Write for details or call. John, PO Box 23184, Seattle, WA 98102, (206)527-0567.

**WHAT HAPPENED???** To positivity? I've abandon the NY scene because of negative attitudes. If anyone, anywhere is also searching for a seemingly lost positivity, please write, send artwork, poetry, love letters, info. on beat poets (Kerouac, Casady, Brautigan), tapes of anyone or whatnot as I'm looking to get positive, start a 'zine and put a comp. tape together. Animal rights, human rights, peace. . . . Alex P., 735 Anderson Hill Road #2405, Purchase, NY.

**BAD BRAINS:** Pay To Come, Minor Threat: 1st 7" or other goodies/money given for NoMeansNo's 1st, 2nd 7"s and/or "MAMA"-lp. Also want to trade/buy other punk/hardcore (US/CAN/European/other). Write: T. Viikari, Paavalinkuja 12, 33300 Tampere, Finland.

**VICTORY RECORDS** is putting out a 12" compilation and is looking for bands with a message. Send demos, vinyl, whatever, if interested. Victory is actively seeking new bands - send tapes. Victory Records, PO Box 197, Clarendon Hills, IL 60514.

**WHERE IS D. BOON** buried? Faithful Minutemen fan is going to be in Southern California in late May 1990 and wants to pay his respects. Any info. greatly appreciated. Write: Sam MCP, PO Box 1145, Cooper Station, NYC, NY 10276.

**A NEW LABEL** is coming up near Charlotte, NC. We need demos to make comps or we can distribute your demos. To contribute or inquire contact: Cowdung Tape Etc. at PO Box 4 Shelby, NC 28150.

**STEREOTYPES AUDIOPHILE,** Wholistic porn, society made me do it, insincerely overpolite, support sensationalism, ingrown genitals, yummy fur, dead men don't rape, an orgazm a day. . ., skating saves lives, glorify war, dismembered Bambie, mental circumcision, pagan politics, obtuse facetiousness, vulgar acts of pleasure, cross pollinate, live love and skate, viable intercommunication Mr. Cash PO Box 390661, Mountain View, CA 94039.

**RARE RECORDS FOR SALE.** 12" Fear "The Record", Varukers "Bloodsuckers" and "Live Holland", Pandemonium "Wir Fahren..", BGK "Jonestown...", 7"s: Condemned To Death, RF7 "Submit...", Electric Deads "Mind Bomb", GI "Fun..." live, Pagans "Don't..." (red, 200 made) and Dead ends... (reissue, 600 made), MDC "Multi..." and "Chicken...", Ignition "Sinker...", Stupids "Nun" and many more! Write to: Paul Bolle, Klikspaanweg 17, 2324 LW Leiden, the Netherlands.

**MUST SELL! YOT** "Can't Close My Eyes" 7" ($40) and Crippled Youth 7" ($30). Write Ken Doose, 7520 Cottontree Way, Sacramento, CA 95828

# CLASSIFIEDS 40 WORDS $2

**TRADE. I WANNA** trade records for US straight edge hardcore. I have Discharge - "Decontrol", "Price of Silence" 7", Red Alert "Got Power" LP, Blitz "Warriors", "All Out Attack", "Never Surrender" 7" and LOADS more. Send your list for mine to: Darrell, 14 Winchester Rd., Newton Hall, Durham, DH1 5QUI, England (UK). Tape traders write too!

**KNOW YOUR ENEMY SXE** zine is now available. It's got Youth Of Today, Reason to Believe, Wind of Change, Long cold Stare, No Way Our and more. Bet it from: Darrell, 14 Winchester Rd., Newton Hall, Durham, DH1 5QUI, England (UK).

**WANTED: 7"** of Crippled Youth, Negazione, Crucial Youth, False Liberty, Stikky: cuddle, deep wound, End the Warzone, SSD: lp. . . A lot of to trade (Infest: 7", Heresy: Thanks, Justice League: think or sink...) please send trade and want list. Daudin Arnaud, 206 Db De L'Europe. 93370 Montfermeil, France. Japanese we can exchange recent or old stuff.

**FOR SALE/TRADE.** Blitz, Discharge, Subhumans (UK), Crass, Exploited, Conflict, very early punk etc. Send wants list (with prices) to Andrew Burton, 2 Barrow Close, Churchill, Bristol, Avon. BSI9 5ND, England.

**ATTENTION: SCREAMING FOR A BETTER FUTURE** Vol 2 world compilation out now in May 16 songs 16 bands LP. With: Crucial Youth, So Much Hate, Inferno, Broken Toys, Scarecrow, Momido 7, Die Schwarzen Schafe, Life Cycle and other bands. Price: Europe $7 Air $11. Write for wholesale prices. Campary Records, Friedrichstr. 110, 4000 Dusseldorf 1, West Germany.

**SALE: GENETIC CONTROL,** Minor Threat, Misfits, Teen Idles, Youth Brigade, Koro, Bad Brains, AOF, Effigies, Germs, FU's, Iron Cross, Mr. Epp, Negative Approach, Pointed Sticks, Really Red, Violent Apathy, X, plus many more. Davidson, 3513 Barkley Dr., Fairfax, VA 22031.

**SEEKING SHEILA DAVIDSON** of Tom's River NJ - please call Hohan collect at (612) 871-2322 or write Johan Kenda, 2002 Garfield Ave #13, Mpls, MN 55405.

**KEEPING UP WITH THE JONESES** cassette compilation out now! Includes Crummy Musicians, Dissent , East Bay Mud, plus 15 others. 36 songs on a 90 minute cassette for only $4 postpaid; foreign add $1. Checks/MO's to Stan Smith. Bug Scratch tapes, 49 Muirfield, Abilene, TX 79606.

**WANTED: ANYTHING** Cro-Mag! Bootlegs, flyers, tapes, t-shirts (esp. 'Best Wishes' tour), photos, etc. Will pay big bux/trade. Send details/ prices to Rich, 24 Hutton St., Sunderland, SR4 7HB, England. (Also kill for live Bold, GB, YOT, Warzone, etc.)

**TIM, I DIDN'T TALK TO ANY JURY,** and apparently I believe you chose your words wrong. Elvis Roy.

**BIG HAIR, BIG HITS,** big deal! "Punks in the Machine," the new 12-song cassette from the Someday People. Includes 5-page lyric booklet. $3 to Tony Boies, 983 Oakmont, Front Royal, VA 22630. Help those who help their hair.

**SICK OF THE** punk fanzine monotone? Cut off your head... snort Drano... get Torn Scrotum, propaganda for cultural terrorism! A truly "alternative" strangezine with lots of killer art, poetry, stories, comix, articles, much more. $3 gets you one flaming issue, $12 for a year/4 issues. Cash only, checks and m.o.'s really suck. Torn Scrotum, PO Box 293, Welland, Ont., Canada L3B 5P4

**GET MAIL! PACK** your mailbox with catalogs, pricelists, flyers, posters, ads, etc... We send your name to 75 different punk/hardcore record distributors, poster and t-shirt companies for only $5. Hardcor Mail Source, PO Box 293, Welland, Ont., Canada L3B 5P4. Cash only please.

**FREE CLASSIFIEDS**: In my little magazine, I'm starting a personals section, 40-word or so limit. Write to: Keiava, PO Box 7718, Berkeley, CA 94707. You'll receive issue 11 of the unmentionable. Suprise me with your wit and charm.

**ARE YOU BORED IN** a flat field? Swing the hemorrhoids with "Bowelhowls," the anthology of the Someday People. $3, comes with 6-page lyric booklet. Tony Boies, 983 Oakmont, Front Royal, VA 22630. P.S. Terror Couple Clog Colon.

**WILL BUY ANY** Discharge 7"s, Varukers LPs or any 7"s by Disorder, Conflict, Maumaus, Crass or Peter and the Test Tube Babies. I can't guarantee that I'll buy anything since I already have some of them already, but please try anyway. Also interested in hearing from A.L.F. punks anywhere. Matt, 3527 Couch, Portland, OR 97232

**TWO FRIENDS - STRAIGHT** edge and vegan into hardcore, ska, Simon and Garfunkel, Marx Bros., photography, Zippy the Pinhead, fun, writing, traveling and much more want to go to England or CA summer '90. Everybody welcome to write to us. We'll answer. Kim and Scott, 1227 Buerger St., EHC, NJ 08215

**AUDIO TAPES SALE** or trade: Black Flag, Cramps, Velvets, Stooges, GG Allin, Joe Clay, Dolls, Coltrane, MC5, Jack Starr, 13th Floor Elevators, Captain Beefheart, etc. Free GG shirts $8.50 ppd. Len, 90 Raymond St., Allston, MA 02134

**"FUCK BEN WEASEL"** t-shirts for sale. Black on white 2-sided 100% cotton. Back says "LESAEW NEB KCUF." For info call (416) 534-7345. Real number, fake ad.

**SINGLES FOR SALE:** Misfits Evilive (#15), Night of L.D., Halloween; 7 Seconds "Skins," Blasts (Black Vinyl); Nuke Your Dink EP; Crippled Youth "Join." Ex. Cond. Bid to: J. Kornmann, Surinameplein 55, Flat 1206, 1058 GN, Amsterdam, Holland. phone (011) (31) (20) 142847

**FOR SALE:** This Gift Mudhoney (purple), You Got It Mudhoney (1st press w/ photo), Tad/Pussy Galore, Shoot the Cool - Lonely Moans, Between the Eyes - Love Battery, Kichigai - Septic Death, Religious Wars - Subhumans. Tally Vacker (206) 935-9304 after 6PM wkdys.

**TRADE?** Your list gets mine. I've got all revelation, deathwish, straight ahead, SSD (boot 12" and 7"), Vision, Judge (schism), MIA/Genocide (sealed) much more. Also shirts. Send lists to Mike 23 Possum Trail, Upper Saddle River, NJ 074589.

**VIDEOS** - KILLDOZER / Christian Death / Leeway / Young Gods / Rollins / Mudhoney / Laibach / Meatmen / Residence / Misfits / Psychic TV / Alien Sex Fiend / Nick Cave / Mission / Front 242 / Skinny Puppy / Cramps / Replacements / Pogues / Neubauten / GG Allin / plus movies - Swindle / Decline / Another State / UK DK / DOA. and more! P. Demattia, 8 Haddon Rd, Hewitt, NJ 07421. 201 853 4420.

**7" RECORDS WANTED...** Cash or trade; Billy Wizard - Nazi Love, Cringe, Chiefs, Chain Gang, Dicks-Hate Police, Victims on Plan 9, Tragics-Mommi In A Misfit, Queers, Maggots, Freestone, Ebenezer and the Bludgeons, village Pistols, Vomit Pigs (VP's) EP, Stoned, God's Heart Attack (Holland)... Lots of Aussie punk trades and more... Marek PO Box 728, Darlinghurst, 2010 NSW, Australia.

**LORI SWANSON, PLEASE** write. I have lost your address. Also anyone who knows the whereabouts of George Washington Hayduke, please contact me. Eric, 4320 S 3600W, Salt Lake City, UT 84119

**ITZA PUNK ZINE #3** out Nov. Roadkill, Necromancy, Ecoteracy, Impetigo, Straight out, Radiation Sickness, Slap A Ham Records, 2 Car Family, Freaks of Nature, Dekay and more! 40 pages, only $1 ppd. ($2 ppd overseas) to : ITZA Punk Zine c/o Mark Murray 1675 Vernon St. #39, Roseville, CA. 93678.

**FREE TAPES!** Buy 5 tapes from Provocative Punk Productions and pick 1 free! Tapes are all $3 ppd each! Send a stamp for a catalog of over 45 tapes (melodic hardcore to extreme grindcore) and stickers to: Provocative Punk Productions c/o Mark Murray, 1675 Vernon St. #39, Roseville, CA. 95678.

**I"M SO FUCKING BORED!** Recently moved to Seattle. I'm male, 21, and looking for people (esp. female) who hate this metal/ crossover shit and are into late 70s-early- mid-80s punk, HC, power pop, ska, etc. Write to Stagger, 6515 12th Ave. N.E., Seattle, WA 98115

**LOOKING FOR LIVE TAPES** from: Fix, Siege, Deep Wound, Impact Unit, YDI, Articles of Faith (older stuff), FU's, Freeze, Bored Youth and Demos: Empty Skulls Vol. 1 tape, Void "Touch and Go" Tape, Neon Christ, Koro. Write to: Charly Wiesauer, Jainzen 37, 4820 Bad Ischl, Austria.

**TRADE:** Middle Class-1st 7", FHAB 4-7", FU's 7" Rock the Nation, Poison Idea-7" Pic Disc, FU's-12" Kill + America, Nipdrivers- 12" Blessed + Destroy..., Chunks- comp 12" (orig.), ISM-12" Diet.., Cleveland Confi-dential comp 12", Bad Religion-Live LP, Stalin-Political 12" (Pic Disc). Charly Wiesauer, Jainzen 37, 4820 Bad Ischl, Austria

**G.G. ALLIN SCRAPBOOK**: 40 pages of news clippings, drawings and poetry that G.G. has done since he has been in prison. Sick and perverted drawings and poetry only G.G. could write. $10.00 a copy, with money to benefit G.G. while in prison. Send cash or money order to Merle Allin, 28 Quint Ave. #58, Allston, MA 02134

**SWINDLE!** The zine for those into late 70s, early 80s punk/HC/power pop/underground needs your poetry, artwork, old photos, interviews, and writings. No crossover metal/hippy crap or politics! Just some parody and your wreckless fun. To subscribe: $1.25 an issue next issue in June '90. Swindle! 6515 12th Ave. N.E., Seattle, WA 98115

**WANTED:** Koro, Bags, Eyes, DDT, ROTA, Final Conflict, Fix 1st 7" EPs, Avengers 7" Live (Boot), Vile 12" (Boston), Naked Raygun - 12" Basement..., DOA - 12" Something... Write to: Charly Wiesauer, Jainzen 37, 4820 Bad Ischl, Austria.

**VIDEO: FOR SALE OR TRADE**. Have 100s to choose from: Misfits, Ramones, Rollins, Iggy, GG, Big Black, Skinny Puppy, Cramps, Dickies, D.I., Butthole Surfers, Mentors, Gwar, Patti Smith, Runaways, GI, Damned, Pussy Galore, Dead Kennedys, Plasmatics, Danzig, Fugazi, Slapshot, and many more. For complete list, write to Merle Allin, 28 Quint Ave. #58, Allston, MA 02134 or phone (617) 254-8577. Enclose your list.

**IF YOU LOATHE TELEVISION** as much as I do and have poems, artwork or original songs with Strong anti-TV overtones, send it for my "Turn That Thing Off" projec t. Write! Scoth, 616 N. Woodlark Dr., Cumberland, IN 46229.

**DRI 22 SONG 7"**, DYS "Brotherhood", Misfits "Walk Among" original, Minor Threat "Filler", MDC "Corporation for sale. BCT's alive. 27 HC tapes, $4 5 - $17. Indigesti, Funeral Oration LPs, Attitude 7" comp. Free catalog. Chris BCT 16205, San Diego, CA 92116.

**TRADE/SELL:** Sonic Youth 3 different &" boots, CFA 7", Poison Idea - all 7"s and 12"s, Outo/S.O.B. split "live" 7" (boot! colored!) Infest 7", Rudi Peni 7"s, Urban Assault 7", plus a lot more! Seraphic Decay Records, Kamms Plaza suite 136, 3778 Rocky River Dr., Cleveland, OH 44111. Also for trade: C2D LP, GG Allin/Artless split LP (only 500 press!), S.O.B. "Europe Tour '89" 7" EP, NOTA 7"s, BGK 7", State "No Illusions" 7". Look for the new Agathocles 7" EP on Seraphic Decay soon!

**SEX IS DEATH!** Assume dominance over your every desire! Transcend the one GigaBit per second limit! Read Poppin' Zits! Lite: long 45¢ SASE AND 'something interesting.' FullBodied: $2.00 cash (for those of you with no imagination) or barter. Jerod Pore 1800 Market St. #141 San Francisco CA 94102.

**FOR SALE;** Sub Pop Blowout Rapeman 7", Flaming Lips 7", Tad/Pussy Galore 7", Lazy Cowgirls 7", Mad Daddys 7", Les Thugs 7" and Dope, Guns Vol III after 6 PM wkdys (206) 435-4304 Tally Vacker.

**EQUAL VISION RECORDS** PO Box 61251 Potomac, MD 20859. Record Auction: All or most Revelation 7"s, Iron Cross, Double O, Underdog and more, send wants and bids! White Judge!

**EQUAL VISION RECORDS** debut 7" split EP, Shelter / Inside Out Out mid May. Look for it!! $3.50 ppd!

**DARK DIAMONDS PRESENTS:** A Riot Of Emotions, art, poetry, prose zine 50p UK, $1 Europe, $2 USA/everywhere postpaid, cash or trade for similar zine, contributions needed for #2. Write! Andy C., 1 St John's View, Boston Spa, Wetherby, West Yorkshire, LS23 6NQ, England. DD #2 still available, #3 soon!

**PLASMATICS:** still want (to): "Meet the Plasmatics" 12" plus "Butcher Baby" and "Dream Lover" 7" on Vice-Squad Records. I'm also looking desperatiely for radio-shows and any info I can get (for a radioshow). Thanx a lot to Kirk!! Gonna pay cash if needed. M.Köpfer, Hurstweg 46 A, 7800 Freiburg, W. Germany.

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